

UNIVERSITÉ DU QUÉBEC À MONTRÉAL

**HORIZON AESTHETICS:
AFFECT, FOREIGNNESS, THE EAST-WEST MOVEMENT
In the Cinema of Hong Sangsoo in *In Another Country***

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**ESTHÉTIQUES DE L'HORIZON : AFFECT, EXTRANÉITÉ,
MOUVEMENT EST-OUEST dans l'œuvre *In Another Country* de Hong Sangsoo**

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PRÉSENTÉE
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PAR
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This work is my song of love about a life, the love that I fell into. It was too late to turn back once I realized it is a lifelong challenge; searching for a forgotten tongue. I stumble with the unfamiliar and arbitrary language of the everyday. I merely express a fraction of the Self in aesthetics mode, hovering between the East and the West, which becomes the twofold body of *East-West*. This treatise of research-creation gathers these feelings and experiences. It was made possible through infinite love and beauty coming from friends, acquaintances, community groups, academic studies and influencers. My heartfelt gratitude goes to two inspiring supervisors: Joanne Lalonde at UQAM and Erin Manning at Concordia University. They fuelled and shifted this lifelong project in all ways; their care, encouragement and support resonate thoroughly in this work. I am proud to name my timeless and beautiful friends, Jacques Desbiens and Trevor Mowchun. My infinite gratitude continues for the philosophical and artistic experimental laboratory *SenseLab*, spearheaded by philosophers Erin Manning and Brian Massumi; especially the rich *Reading Group* and *Immediations* project I participated in. Additional help came from academic focus groups in South Korea, the Deleuze conference in Asia where I encountered Asian peer-researchers and scholars (Seoul, 2016), *Spinoza Seminars* (2016), *Seminars on Nietzsche* (2014), and many small events and workshops with Tae-won Jin, and Jeong Hwa (Buddhist monk-scholar). I received support from copy editors Sophia Dacy-Cole, Liz McLellan, Halbe Kuipers and Liz Ferguson; my thank-you list continues with Soyoung Kim, Xie Lieu, Paul Landon, Guylaine Dion, Moon-young Huh, Simoo Kim and Sung-il Chung, Yeonsook Kim, Adeena Mey, Kyung Roh Bannwart, Uno Kunoichi, Gabriel Tordjman, Tae-Won Jin, Claude-Yves Charron, Jin-kyung Yi and Haewon Kim. Lastly, this work is in tribute to my beloved ones; mother, father and above all my special brother and sisters whose support made it possible for me continue my life's journey.

PROLOGUE

This treatise is a story of wonder expressed in an aesthetic language, experienced and visible yet ungraspable due to its passing-through characteristic. It is an ephemeral yet perpetual voyage. On the road, the voyager encounters and converses with weightless and invisible nomads like fog, wind, wave. Together, they continue a wondrous wandering to reach the horizon, seemingly over there. They transform into a flimsy beam of light to reach that horizon: a line of flight leaking-departing and reassembling-landing at any-space-whatever. The voyager hums the child's song when the feeling of longing for *home* haunts in the horizon that hovers between the East and the West, becoming the East-West song *tra-la-la*.

Amid the humming, I feel the presence of my father, more than ever before, accompanying me. He passed away a few years ago and our relationship was uneasy. My running away from the home he moored, and being an artist living abroad were never accepted. I thus confined his voice to a dark shed somewhere in my body. We were not aware and could not say that it is OK to run away far from one's home, and shelter in no one's home. It is not that my father and I did not want to see our differences in the body of family. Rather, we did not know how to look at the other side of the body which I left out, often forgotten and neglected.

However, I now see and feel his presence everywhere, coming in as a bright and warm light-beam. All the memories of his hand-written letters, voices in his mobile phone data, and smiles in photos remain as a singular sign of him. All of them turned into affective life-wisdoms and experiences in distance, gap and *décalage*, that hovers between us as the paired line of *virtual* and *real*. Sometimes I am startled by his whispering and humming when he sings along with me, taking my continuous journey to traverses at *any space-time-whatever*.

Luckily, I was able to collect a few of his belongings that were supposed to be burnt into ashes after his passing, according to Korean custom. I am happy that the *missing half-second* between him and myself can be still woven and expressed to be a becoming-body through the process of my artworks. In recent years I have made several art installations called *Passage East-West* (2019) which I will continue to weave. For this treatise I speculated on the new expression and new language as an ungraspable *taking-form* of the aesthetic language called *Horizon Aesthetics*, through theories mirroring exemplary works in the cinema of Hong Sangsoo and my two art installations: *The Body That Hums: Ungnyeo's Cave* (2018) and *More (T)here* (2014). It conveys a feeling of the everyday foreign as a mode of expression emerges anew. It is a becoming-language amid excess of one another.

This treatise resonates with my aspiration toward a permeable language between and among us. The language is in twofold looking at the opposite side in the same body. For this reason, the chosen environment calls a halt to one's accustomed familiarity, for instance one's mother tongue, and one's origin. With this lack, an insurgent force autonomously arises and betokens a change to come. As it is, it feels like a wave in the sea and on the horizon. *There*, a thousand thresholds undulate; the twofold and the double bind intersect to unfold and fold, create and recreate new expressions. The form and formless language evokes an awakening of microcosmic experience of *passing through* felt at any time-space whatever. The new expression appears at a pointless-point of the twofold line, *there* ocean meets earth, earth meets the sky, and boundaries are intersecting. The threshold and boundary is a shelter of novelty recalling the cave of Nietzsche in *Thus Spoke Zarathustra*. It is a very enduring time-space of a becoming transindividuation. This cave recalls the time of inventing language of Deleuze and Guattari, and Chuang-tzu, which affects variant becomings: "becoming-child," "becoming-language," and perhaps further Manning's "always the more-than."

The feeling of so-foreign in everyday is knotted and submerged with love. From afar I thank my beloved mother, my very special brother and sisters and their families. Over and above all, thank you, friends and the Montreal Korean Christian Fellowship, and dear God.

RÉSUMÉ

“Le mouvement est changement”. L’innovation se crée à travers le changement qui peut être ressenti sur un plan moléculaire. Sur cette prémisse, ce traité de recherche-cr  ation examine une esth  tique de la mise-en-forme    partir d’un *dispositif* de pens  e s’appuyant sur une nouvelle mat  rialit   entre l’Est et l’Ouest; un mouvement continu  l que je nomme « l’Esth  tique de l’Horizon ». Ce mouvement entre une *br  che-absence-d  lai-distance* survient dans un espace-temps vacillant, aussi connu comme « la demi-seconde manquante ». C’est un mouvement ressenti, « passant    travers » un corps vers un autre,    la fois visible et insaisissable    partir du point de fuite de l’horizon. Cet horizon, partout et nulle part, plane, il devient un seuil    double-lien, une « interm  diarit   ». Cela suspend naturellement la subjectivit   individuelle en l’amarrant hors du mouvement. Le seuil devient une ouverture afin de reconstituer l’  tre, une potentialit   dormante qui   merge pour exprimer un langage oubli  , n  glig  . Ce langage organique, insaisissable, quoique ressenti, nomm   *Langage III*, op  re sur un continuum de « devenir  s » nouveaux et renouvelants.

Comme   tude de cas sur l’Esth  tique de l’Horizon, j’ai choisi un film exemplaire sud-cor  en *In Another Country* (Hong Sangsoo, 2012). Ce film est compos   de trois histoires d’amour de trois femmes diff  rentes, toutes nomm  es Anne. Toutes ces Anne, qui ne sont pas cor  ennes, se trouvent litt  ralement dans un autre pays, ce qui les pousse    inventer de nouvelles expressions et langages. Cette narrativit   singuli  re est construite sur des vagabondages r  p  titifs, l’utilisation suspendue de la langue maternelle, et des lieux confin  s. Ainsi les questions de l’identit   et de l’orientation g  ographique sont trait  es par la mise-en-place de l’extran  it  . Des   tres nomades   mergent de l’arri  re-plan pour occuper l’avant-plan du film. Cela inscrit une mat  rialit   immanente et affective de la narrativit  ; en pr  sentant des   tres dans le monde, qui planent au-dessus du point de fuite. C’est partout bien que toujours relativement intangible,    l’image d’un horizon traversant les   changes interculturels et transhistoriques. Cette esth  tique peut   tre visualis  e comme un « habitat insaisissable », une sensation rhizomatique d’expressions nomades qui se (d  )plie dans une s  rie de « devenir  s » variables. Ce trait   s’  labore    partir des textes de Gilles Deleuze, Erin Manning, Brian Massumi et du philosophe antique Chinois Chuang-tzu, dont la pens  e invite    la contemplation du niveau imperceptible de mouvements continus, sans r  duire leur singularit  . Une seconde composante est form  e de mes deux cr  ations artistiques *The Body That Hums: Ungnyeo’s Cave*, et *More T(Here)*. Ayant recours    une approche autor  flexive et autopo  i  tique, ces deux   uvres incarnent et exposent les processus et nouvelles expressions naissant des sensations v  cues par un corps   tranger navigant au sein de diff  rents registres de l’affect.

MOTS CL  : Affect, East-West, Horizon Aesthetics, Language III, Hong Sangsoo, Deleuze, Chuang-tzu, Manning, Massumi, *In Another Country*

ABSTRACT

“Movement is change.” A novelty is created through the change that can be felt on a molecular level. With this perspective, this research-creation treatise examines a *taking-form* aesthetics through the kindred thought on twofold materiality shared between East-West, which I call “*Horizon Aesthetics*.” The movement continues on a flickering time-space between gap-lapse-delay-distance. It is an ungraspable “passing-through” experience which occurs during “the missing half-second.” Simultaneously, this imperceptible experience is felt at the vanishing point of the horizon: “everywhere and nowhere,” visible yet ungraspable. The horizon is conceived with a geographical notion of twofold body at threshold, “in-between-ness.” Movement suspends a moored subjectivity which affects a dormant forgotten and neglected value to capacitate and activate. This liminal and liquid aesthetic evokes a new opening to reconstitute one’s being at a quality of experience. This organic form and formless experience is felt and expressed as *Language III*, which operates on a continuum of new and renewing of “becomings.”

Horizon Aesthetics is examined through the South Korean film *In Another Country* (Hong Sangsoo, 2012). It is about the love affairs of three different women, all named Anne (Isabelle Huppert) who is being not-Korean, while visiting Korea. All the characters are temporary visitors, the dialogue is in English, which is no one’s mother tongue, there is repetitive wandering, there are confined locations. Identity and geographic orientation are withheld through the setting of *foreignness*, which emerges from the background and rises into the foreground of an organic narrative. All the while, the horizon hovers, everywhere yet nowhere, always elusive, resonating an intercultural and transhistorical exchange of a transversality. Hong’s liminal and liquid narrative affects a rhizomatous sense of nomadic expressions conceiving an immanent and affective materiality of being in the world. The story thus unfolds incessantly as a series of variant “becomings.”

This treatise hinges on the reading of Gilles Deleuze, Erin Manning, Brian Massumi and the ancient Chinese philosopher Chuang-tzu. Their shared thoughts on continuous change occurring through movement converge, without reducing one’s singularity. With a qualitative self-reflexivity (autopoietic), geo-philosophy and film philosophy, my two artworks *The Body That Hums: Ungnyeo’s Cave, and More T(here)* are analyzed as part of this research-creation component. Passing through an experience, living-foreign with a tongue of the everyday is anew steeped with the register of affect.

KEY WORDS: Affect, East-West, Horizon Aesthetics, Language III, Hong Sangsoo, Deleuze, Chuang-tzu, Manning, Massumi, *In Another Country*

INTRODUCTION

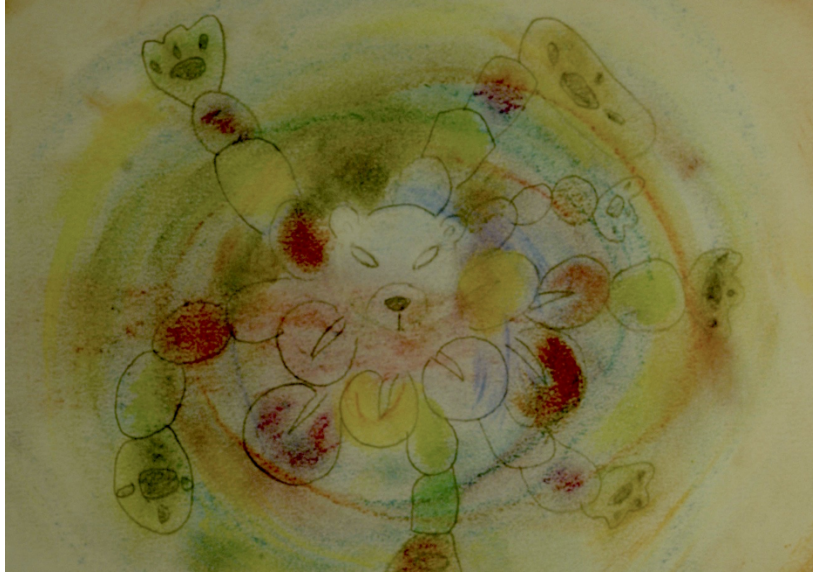


Fig. 1 ¹

Movement creates change. The change happens when there is a force that rises making an autonomous move from one to another. The internal force. A molecular change is imperceptible yet felt. The felt body produces a mode of language which is insurgently and instantaneously inquired to express this experience of change, that is different from the previous one. Thinking through the autonomous change in movement, questions followed: why does the body always feel and challenge something anew in the everyday rather than anchor the known and accustomed? What quality and value does the body desire elsewhere, outside the confined capacity? How then can we evoke the body's immeasurable capacity or potentiality within our materiality, culture and nature? This contemplation is speculated through a form and formless aesthetic language in summoning up imperceptibility, in-betweenness and a missing half-second.

¹ My hand drawing for 2D animation incorporated in *The Body That Hums, Ungnyeo's Cave* (2018)

This treatise is entitled “Horizon Aesthetics: Affect, Foreignness, East-West in the Cinema of Hong Sangsoo in the case of *In Another Country*.” It examines a new language and perspective that is expressed passing through the everyday lived experience. It rejects the polarity of the East and/or the West which resides in our familiar body, culture and nature like “an elephant in the room” amid our rigid perspective. To invoke this unfamiliar or foreign paradigm, it is adept at an autopoiesis aesthetic approach through a minor gesture of flimsiness, twilight sprouting from the kindred concepts and thoughts hovering in-between the East-West horizon. This new, as of yet still barely reverberating expression of a becoming-language of past-now-nowness, is affected on *foreignness* beyond geographical distances or gaps such that any borders are blurred in the middle. This visible yet ungraspable experience can be felt in its autonomous reverberations expressed in artistic language through artistic gestures, artful acts, in all means of the practice of art as “lived experiences.”

This emerging language subsumes the ungraspable and is always felt anew, like a pattern emerging in the difference of repeating our everyday. The expression or language evokes thresholds at leaking thresholds, suspending and escaping individual origin, mother tongue, and identity. Deleuze calls the entirety of this kind of ungraspable expression *Language III* and he calls the threshold *the line of flight*. To examine this liminal and fluid language, this research-creation opts for the mode of a treatise, composed on two axes; a theoretical examination of the cinema of Hong Sangsoo in conjunction with my multidisciplinary artworks, inspired by the reading of contemporary geo-ontology and process philosophy in the (Western) works of Gilles Deleuze and Félix Guattari, Brian Massumi and Erin Manning, in parallel with the (Eastern) thought of Chuang-tzu. Chuang-tzu is the Chinese thinker and practitioner who lived in late 4th century BC. Chuang-tzu’s influence on the fluid and liminal perspective on materiality is akin to the process philosophy of the philosophers mentioned above.

The dominantly known and familiarized Western modality, therefore, is placed in parallel with the neglected Eastern mode of expression, which is seen as a different quality in the same body through the perspective of the horizon. Individual modalities are born out in familiar expressions, yet they diverge and take shape outside traditions or norms, the language that we used to know and express within our framed customs, nature and culture.

The apparatus of this treatise, as a whole autonomous creative process, is composed through folding together the foreground and background which is coupled with “thought and body, abstract and concrete, local and global, individual and collective,” exploring “how these facets come formatively, reverberating together, if only to form the movement by which they come again to differ.” This research-creation is grounded by my living environment between Montreal (West) and Seoul (East) always the twofold body, therefore, always so foreign to me.

Story of the flight:

Atypically, I feel most my Self when I am on a flight between Montreal and Seoul, in movement on the horizon, and vice-versa in both leaving and returning. It is quite a long flight back and forth, from about 16 to as many as 19 hours in total duration, across oceans and skies. I make this voyage at least once, or more often twice, each year. During this long flight, hovering over the horizon between East and West, I am with my-self that is released from all kinds of mundane obligations. Strangely enough, despite being confined in a steel tube, I feel freed from familiar routines. These limited conditions open the body to express something new. I hear and touch a voice within for more than 13 hours of the flight. I see an endless and unceasing line of flight, which is connected ceaselessly and dismisses my geographical perception: I exist in neither the West nor the East, on the continuous line of the horizon. The

experience is haunted by the axiom “the horizon is everywhere.” I am nowhere and at the same time, everywhere. There is, therefore, no dichotomy in geography, rather the orientation or perspective is and can be altered depending on where I land. The orientation of my landing site is indeed an interval point in-between the same horizon that hovers over both Montreal and Seoul. The perspective influences or determines a geographical orientation that allows a perception of the world as a spatiotemporal environment of immediacy.² It is a fluid and liminal geography, a novelty of the everydayness I feel on the body of East-West horizon. From and with my self-reflexively awakened experience, my research on *Horizon Aesthetics* stands at a threshold between the East and the West and, which dismisses normative historical and geographical frameworks.

Story of Language Deficiency

What we see in each word is not lack of determination, rather, the word’s indeterminacy, as Deleuze and Guattari posit, opens up the potentiality of awakening the latent material contained within, indicating the variations that lay within it.

For me, language is undeniably my most distressing challenge. I have to mutter and speak in a foreign tongue (English or French) in my everyday. I am aware of and live with a lack, which makes me feel very vulnerable in any situation. The language deficiency causes physical and psychological anxiety on a daily basis. This awareness of lack and deficiency in the everyday forced me to embark on an ontological search, and it has driven me to challenge my incessant anxiety through an expression in

² Manning describes her concept of *immediations* this way: “a lived immediacy of encounter is another name for an event.” The SenseLab at Concordia University is the platform she founded which has activated the research-creation related events that intersect arts and philosophy: <http://erinmovement.com/immediations>

aesthetics and art practice. I'm certain that I would not be able to follow the path I am on now if I had remained in Korea.

My opted living environment over the past two decades, draws a trajectory of being foreign, led me to fall into a foreign land that is neither here nor there, like a daydream, or an abstraction. Simultaneously, the foreignness is here and there, as reality. It is a continuous process of territorialization, deterritorialization and re-territorialization. At once, too real to be abstract, and too abstract to be real, living in the body. The feeling of spatiotemporal coincidence here and there at immediacy, affirms Deleuze and Guattari's concept of "the plane of immanence." I continue to wonder at the feeling of "real and abstract." Again, this is how *Horizon Aesthetics* is examined as a taking-form: the form is yet to come.

A new language emerges and materializes while passing through. This unknown and apprehended experience arrives as a shock within the familiar, yet so foreign to everyday.³ This language does not have an origin but exists in its potentiality to appear everywhere and anywhere between one culture and another culture, nature to nature, environment to environment, as a variance of repetition. In this context, my body of the everyday struggles passing through an experience of *war machines* to express and be expressed as an individuation, which is felt at an immediacy: this singular experience appears and disappears in the overlapping and dissolving spectrum of the multiple tongues I hold in my body as a culture that is no longer Korean, English nor French. Rather, something is created as a tongue of the everyday. The feeling and experience that are never graspable because they are always in movement are among the things that I often transmit and express through my

³ Shocked body evokes Deleuze and Guattari's schizo-body, seven-wolves, becoming-minor, becoming-child and becoming-women, which Massumi develops further through affect theory. The shocked body. In schizophrenia, the shocked body is visible yet ungraspable at an immediacy. This condition signifies *people yet to come*. ref. *A Thousand Plateaus*. Antonin Artaud's *Theatre et son double*. See bibliography.

artworks, mingling in search of the aesthetics of life's journey. For the stimuli, perhaps, I opt for living abroad, far from the home that I ran away from after I fell out into the world from heaven to water, from the very water of mother. Taken from my life journey, this treatise uses self-reflexivity, geo-ontology, aesthetics and film philosophy, to examine culture and nature from a critical and radical view, and to salute the ecosophical aesthetics of Deleuze and Guattari, and Chuang-tzu. It operates from a self-ethnological and anthropological perspective, taking my personal experience as an incipient body or a prototype that is in continuous movement and leaping up ecological narratives and expressions to a landing site at immediacy.

Ever since I attended the course *Cinema I: Movement-Image of Gilles Deleuze*, the notion of a geographical *East-West* body has haunted me.⁴ It permeated my skin, made of the East. At first, I felt uncomfortable with all the new concepts and philosophical speculations. It was an all-new language to me. Simultaneously, on the other hand, I felt a strange repose as if I had the freedom to wander within from desert to desert, steppe to steppe, and twilight to twilight.

It was like wandering amid fog, wave or rain with a dichotic cultural, thought and value, that I was accustomed to and grew up with. Drop by drop and stitch by stitch, I composed a fluid and liminal notion of the *East-West* which unmoors the polarized geographical perception of the East *or* the West. This new paradigm of East-West as the twofold body is now a nexus of my being in a foreign time-space of the everyday, which is one of the key concepts in this treatise. A thousand fragmentations of being, described as *twofold* "I and I," naturally and (un)consciously enter and exit continuously through a threshold that hovers on the horizon of East-West. A thousand entrances and exits: entrances within an entrance, chasms within a chasm. I encounter a thousand invitations within the invitation of Deleuze, Guattari, and Chuang-tzu.

⁴ The course was led by Erin Manning in 2007 and was my first encounter with Manning's thought and activism on the process philosophy.

On wondrous plateaus innumerable cuts opened that continue to begin and end recursively like a wave: passing through incessant thresholds in the excess of one and another. I experience the horizon hovering between East-West as an orbit in the same body with no disconnection. This orbit is visible yet ungraspable, which debunks the habituated dichotomous perception of the East *and/or* the West. It is the twofold body that would inquire a re-investigation of culture and nature which is still fastened on the striated and familiarized notion. The ungraspable, moving body of *East-West* is examined with the various concepts of Deleuze and Guattari in parallel to the kindred thought of Chuang-tzu. It evokes a new expression Deleuze called *Language III*: the experience is perceived differently depending on one's environment and expressed amid processual movement like a line circling, parables, gestures, and *haiku*. In this vein, this treatise opts for aesthetic investigation as the optimal condition. An abstractness of distance, gap and *décalage* is contained on the horizon which can be drawn, for instance, hovering *between* the East and the West or the North and the South; a cartographical line of flight. The difference, this map of horizon, continuously composes a new cartogram autonomously through the lived and living experience abstractness of everyday.

Chapter One. "The Song of Home," in the mode of self-reflexivity, posits a motif, a twofold-novelty of "home" in the same body. The humming song of *tra-la-la* from Deleuze's concept of refrain (*ritournelle*) suggests a new materiality.⁵ Advancing Deleuze's notion of home, it transmits the multifold feeling resonating a different quality of longings at immediacy, expressed through the child's humming song *tra-la-la*. Deleuze recounts that *tra-la-la* signifies (un)folded of an anxiety like a sailor who constantly navigates towards the safety of a landing site from the middle of a dark sea at night. This *unmoored home* with its continuous movement is only

⁵ See Chapter 1. "Ritournelle" is perceived as a repetition in *A Thousand Plateaus*, p.343-344. Deleuze, Gilles, Guattari, Felix, (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. and Fwd. Brian Massumi. Minneapolis: University of Minnesota Press. In the following footnotes, *A Thousand Plateaus* will be referred as *ATP*.

conceivable as a *taking-form*; ungraspable yet visible. The earlier-mentioned geographical horizon of the *East-West* is the twofold body suggesting a new perspective exemplified through the attributions of home. This twofold home is seen in Deleuze's TV series *L'Abécédaire/From A to Z* and in Manning's book review essay: *Desire at Work*.⁶

Manning advocates the double-bind home which evokes running away from, and, coincidentally, a longing for the moored home as soon as it is unmoored. Home's twofold characteristic is enveloped with different qualities of longing. The feeling and experience of home, therefore, is neither *here* nor *there*. Rather, it is the unmooring which can be felt as a resonance which is always near, around and at. For Deleuze and Manning, home is fluid and nomadic, that is, not a home representing a nostalgia with rigid and straited borders, identity or nation states. Rather, it is a temporal escape, shelter (escaping; *fuite*) existing at a vanishing point on the horizon. The visible yet ungraspable horizon, therefore, is a threshold that makes it possible to cut a perceptive time like before and now, or topological notion of the West and the East within the same body which is composed of twofold. The twofold perspective in the body is conceivable within the movement which creates relationships between them, one another, which also creates a rhythm; if there is no movement, that is unified just as the whole. In this respect, horizon aesthetics relies on a spatiotemporal perspective that experience is continuously visible or appearing, yet invisible or disappearing concurrently, therefore it is ungraspable and taking flight anew. The horizon is always composed of a thousand openings and endings. This treatise invents various expressions describing no terminus of stopping but rather a continuum of temporal stopovers, expressed as threshold through the kindred concepts of a new aesthetic language between the West and the East. For instance, haecceity, in the Western tradition, and Chuang-tzu's *penumbra* in the Eastern expression, share the

⁶ Review essay: Manning, Erin, (1995). *Desire at Work*, London: Vintage. 144p.

significances of variances through a geographical distance, gap and *décalage*. The aesthetic language of *Horizon Aesthetics* is further articulated in Chapter Three.

Horizon Aesthetics can't be characterized in a fixed spatial or temporal landing point, rather it rejects the familiar, comfortable, moored *home*. With the visible but ungraspable adage, "the horizon is everywhere" draws on the excess of double quality. It proclaims a twofold body of ephemerality and perpetuality. We question that the ease of fixity permitted us to take for granted the forgotten and neglected resonance and values within the post-colonial shadow in the Anthropocene era. With Manning's mode known as a "feeling-thinking-making," the simultaneity of moving in life-form will conceive *living* as an aesthetic in itself. In accord with a geontology of empiricism at the centre of the process, living is taken as an act of force rooted in fathomless care and love: a rhizome of life in any nature and culture that takes part in the process of reinventing anew.

The twofold body is aware that one pole lies in the mundane "everywhere" of real and visible actuality, and coincidentally, the other is the ungraspable and unreachable imagination or desire that hovers invisible and permeable on the vanishing line of the horizon: repetitively appearing and disappearing as a virtual abstractness. The forgotten and neglected potential power of the always-new home or the always-new self resonates in Deleuze's statement that "the self is only a threshold, a door, a becoming between two multiplicities."⁷ Pulled in and out of a resilient line that is enveloped with intrinsic inter-relationalities expressed in variant modes, I oscillate within the distance between the East and the West. The distance, *décalage* or gap, composes a sense of the invisible feeling-thinking that lies at the threshold of the infinite horizon. I investigate this space through the concepts of "affect" and

⁷ ATP.

“foreignness” with Deleuze’s and Guattari’s *haecceity*, and Chuang-tzu’s *penumbra*.⁸ The kindred *East-West* concept, Horizon Aesthetics as a transversal aesthetics is postulated through the form without form in art, which conceives a continuous territorialization, deterritorialization, and reterritorialization that hovers between Eastern and Western paradigms. It is an ecological process that is felt through the simultaneity and immediacy of co-composing lived-life in a feeling-thinking-making experience. It is a new expression within the capacity of the body.

The twofold characteristic of *East-West* horizon, that Deleuze and Guattari delineate like wind, fog, waves, or sometimes, deserts and steppes, is akin to Chuang-tzu’s thought of the universe and materiality expressed through his parables.⁹ Particularly *Penumbra* is examined as an exemplary parable. Both Deleuze and Chuang-tzu express their view on materiality differently: the former with concepts, and the latter with parables. Nevertheless, they share kindred thoughts on form and formless materiality.

With an exemplary film-philosophy approach, the liminal and fluid narrative of Hong Sangsoo’s cinema, particularly of his twelfth film, *In Another Country*, is analyzed in Chapter Two. The cinema of Hong Sangsoo embodies and articulates Deleuze’s time-image experience in parallel with Chuang-tzu’s inter-relationality and unceasing movement perspectives in the universe, relative to one’s position in the world. The film illustrates the characteristic threshold of liminal, in-between space-time experience particularly through the wandering and striated narrative structure. I expose the viewer to an affective experience of unfamiliarity and foreignness, a series of variant “becomings” which create a sense of diasporic consciousness. Through the repetitive wandering of the main character Anne in the small seaside village of Mohang, the question of personal identity and geographic destination is suspended,

⁸ Deleuze, Gilles. and Guattari, Félix. *A Thousand Plateaus*, *op. cit.* p. 356.

⁹ Ibid. See also Chapter 1.3 Schizoid East-West: *Haecceity and Penumbra* (Deleuze, Chuang-tzu)

allowing an immanent and affective materiality of her being-in-the-world to emerge from the background and into the foreground of the film.

There are three versions of the Anne character, the same yet different; each a unique material potentiality framed by the infinite horizon of the sea. For this French woman, a fish-out-of-water surrounded by a colourful cast of Korean characters, the default mode of communication becomes broken English, the limits of which compel the characters to use their bodies to speak, discovering in the process new materialities of embodied time-space. Hong's wandering and liquid narrative gently hovers over a vanishing line that is everywhere yet always relatively changing to (no)one's position in the world. The narrative architecture of the film is articulated, I suggest, through everyday life as a series of focused and peripheral events which unfold and recur constantly on an affective register, that is, through the autonomy of a rhizomatic ecological flow that, in this reading of Deleuze, assembles the changing and nomadic materialities of time and space without reducing their radical singularity.

The main character is on a perpetual search for an ontological trans-individual process that has begun elsewhere. This searching resonates through and with the emergent water on earth in the cinematic location of Mohang. It hums of *around*, *near* and perhaps *towards* the forgotten-neglected missing *home*, all of which is felt in the half-second of delay seen in the emergence of a taking-form aesthetics.

Hong's chosen location, the beach village, Mohang, is surrounded by the horizon, echoing the adage "everywhere is horizon and that is nowhere." Moreover, all of the characters are visitors or temporary workers, outsiders, not locals, therefore the location, and language of the environment are unfamiliar to them. The chosen shelters in the village are a motel and a lifeguard's small camping tent which becomes the most significant space and time in the film. As Isabelle Huppert plays the three different women with the same name, all the same Anne, she passes through different

modes of time and space in life. The film shows three variations on a love-affair to pull out an ontological search for the novelty of a life. Yet, we are never able to grasp the full story of the three Anne(s). These diverted fabulations could be different repetitions that always begin in the middle with no ending. The Anne of the three different roles wanders a foreign space and time in the location of Mohang, iterating the resonance of time in this film and perhaps the entirety of Hong's work which is surrounded by the horizon. This singularity articulates a relational affect in the temporal routines of our everyday; the film re-scrutinizes the familiar to re-evaluate and re-discover a foreignness that lies latent and invisible from us. This constant ontological clinic of one's today/everydayness in Hong's narrative springs from an ecology of *care*: for oneself, and expanding to human and non-human, the cosmos and non-cosmos, subject and non-subject. The ecology of care searches peripherals and boundaries, and ignored and forgotten events, to expand the feeling and thinking of oneness with the cosmos.

Chapter Three examines "taking-form," where different forces and intensities create variant expressions. When a movement is made, the whole relationship of the world within changes. A rhythm or a colour alters with this movement, which is inter-linked with the former and the present that is slipping into the future. Brian Massumi calls this relational shadowy and infinite potentiality an *aura* effect. He uses the concept of "the missing half-second" to describe the instantaneous gap¹⁰. This concept delineates an inhabited flickering time and space in-between one and another movement. The missing half-second is often felt as something that is too short to grasp.

¹⁰ Massumi reinvigorates the notion of "the missing half-second" residing in culture and nature in his seminal text, "The Autonomy of Affect" which is the introduction to his book *Parables for the Virtual, movement, affect, sensation* (2002), p.29. Massumi recounts this theory articulating dynamic potentialities in the body, explaining that the missing half-second is overfull, resonating with potentiality. The term, initially found in the cognitive research of Hertha Sturm and her team in the mid-1970s, refers to the missing half-second between when significant brain activity indicates that a decision has been made, and when the brain consciously registers that decision.

Suzanne Langer asserts “semblance” is “a direct aesthetic quality,” where a thing is enveloped with voluminous weight, through multiple layers of differing qualities of experience. Massumi articulates “semblance” of the qualitative experience inciting Langer’s “spiral and spiraling”: the fixed subjectivity is limited in its ability to perceive the unseen activity or movement that lies behind a spiraling object.¹¹ This gives rise to the question of what happens on the back side of the object in motion? The double-bind quality in the same body arches over between seen and unseen, or real and virtual. Massumi articulates further on a qualitative relation between real and abstract, and actual and virtual, in the same body. He addresses the body’s capacity to feel-think through *spiraling*, the seen and unseen movement. Massumi reminds us that this forgotten and ignored side of “spiraling” contains real-virtual power as the inseparable body. He points out the ignored or neglected side of culture and nature in the Anthropocene age of society, politics and economics. Erin Manning (2016) vocalizes the challenges of research-creation practices through the discourse of simultaneous “feeling-thinking-making” in a collective act of “artfulness,” which is articulated through the “minor gesture” of art and philosophy, as life-form.¹² The contemporaneous philosophers Massumi and Manning (2014) are in the same vein as processual philosophy’s precursors Deleuze and Guattari, Whitehead, Spinoza and many others whose work follows a similar mode of thought. Chuang-tzu perceives the cosmos in movement as an organic body: he is one of the many epitomic thinkers in the East whose thoughts are still mostly unexamined in the dominant West.

Horizon Aesthetics draws a new cartography of the body, the East-West, and dismisses the dichotomy of the East or/and the West. This gap between them is conceived like two sides of the same coin or as the front and back of the twofold body. Yet, one side of expression (Eastern mode) has been forgotten or neglected while the other one (Western mode) has been activated and accepted as the current

¹¹ Massumi, B. (2011). *Semblance and Event. Activist Philosophy and the Occurrent Arts*. MIT Press.

¹² Manning, E. (2016). *The Minor Gesture*. Duke University Press. pp.63.

dominant and striated culture and nature. What happened, or what can happen to evoke the body's capacity to hover in-between the East-West horizon, expressed in variant aesthetic language? The East-West horizon is conceived as the durational body, the experience of time and space is slippery because of its nature of liminality and liquidity, therefore a quality of experience at immediacy is relatively different, changing one's subjectivity. This investigation is an experience of neo-geography, a new landing-site of the everyday at immediacy, acquired within a life of the everyday. This new geographical relation of *passing through* is illustrated in the time-space language of cinema of Hong Sangsoo in Chapter Two.

In Another Country is enacted through a singular narrative, which takes place on a porous grid, with assemblages of materials, and through a very given/opted condition. Hong Sangsoo's narrative is built around the experience of time, whether it is about a drop of rain, or the resulting water seeping in the hole(s). The characteristics of Hong Sangsoo's work include a focus on everyday peripherals, performing in a microcosmic and immediate film production process, which alters and affects a quality of *haecceity* (thisness) in the porous narrative at stake. Hence given/opted conditions for the occurrences in the narratives are precariously situated, and can deviate from one story to the next. It is like a continuum of ruptures of the body's skin, finding a new mode of restoration in its own organic form, on a continual loop with no beginning or end. It is as if the water permeates and passes through different shaped holes, which have no predetermined form until the moment the water makes contact with their surface. The water itself concurrently creates the shapes of holes, setting the condition for its own action. Both the water and the hole interact simultaneously without any hierarchal rank, but undergo an instantaneous and almost-instinctive encounter of knotting, to become a *haecceity*. The permeated story passes through simultaneously making and leaving trace(s) of their dialogues in the chasm (hole). As they interface and interlace through time and space, the history of the relationship becomes the fabric of the weave. Hence the story feels always foreign

in space and time, yet transversally arches over any geography and genealogy, to be connected over the horizon in different vaporous and temporal velocities. Deleuze and Guattari attest to this “catapulting force” of affects: “Affects transpierce the body like arrows, they are weapons of war. The deterritorialization velocity of affect.”¹³ The porous narratives of Hong Sangsoo act as forces of deterritorialization: of the nation-state, the subject, and the home. In *In Another Country*, the materiality of Hong Sangsoo’s cinema will be investigated through the materiality of characters, location, camera aesthetics, and the mode of actual production, which Hong is widely known for: a microcosmic technique employed throughout his entire work and filmmaking process.

Chapter Four considers my artworks as a way of co-composing one’s foreground and background, deeply inspired and influenced by Deleuze’s *Language III*, in line with Chuang-tzu’s parables, including *penumbra*. I examine a few samples of my art installations; including *The Body That Hums*; *Ungnyeo’s Cave*, which was exhibited in 2018. It is based on a Korean fable about a bear-woman. Lately, I have made works that are playful, joyful and simpler to produce. This is one of them, an architectural, performative, transformative and participatory art installation that uses recycled materials. The cave imagery is inspired by Nietzsche’s *Thus Spoke Zarathustra*. The Cave symbolizes the womb of the creative act, the impetus of the very earth, and is intended to be a mythical and playful place that welcomes everyone, especially children. It was important to make it big enough and strong enough that children could enter it and leave it easily. We built it onsite on the opening day of the Imagine Monkland festival in NDG. One month later it was re-built at the annual Korean Community festival in Hampstead Park.

¹³ ATP. *op. cit.* p. 393.

My multimedia art installation entitled “*More (T)here: Midnight to 4am*” was made in 2014. This project embodies the passage between Seoul and Montreal through moving-image video shot in the three different times: at dawn, in hazy daytime, and at dusk. By juxtaposing moving images of the two different cities of Seoul and Montreal in those three different times, I tried to convey the similarities of nature, of the everyday, while capturing the experience of passing through a wait in the waiting, like a movement in moving, that hovers between the East and the West to experiment propositional concepts of *Horizon Aesthetics*.

As a mode of enunciation to see, feel and understand, and finally to allow one’s expression of an unfamiliar and thus unknown language to be found and activated in singularity, *Horizon Aesthetics* might be thought of as a mode of collective expression that transverses current academic norms, in awareness of co-composing separate parts of being in the world. Regarding the sense of any space and time that is built in twofold, I return to the quote “thought and body, abstract and concrete, local and global, individual and collective” from *The Technologies of Lived Abstraction book series*, edited by Erin Manning and Brian Massumi.¹⁴

This treatise investigates an unceasing movement in betweenness which has no origin of starting and no arrival of ending. This movement, or betweenness, can be often and easily forgotten or neglected in the dominant and established states of nature and culture. Nevertheless, this unfamiliar and voluminous form and formless language has been with us and permeates the use of our everyday expressions like sound, odour and gestures. Because of its intrinsic quality of ungraspability and flimsiness; a movement in moving like air, wind, fog, this quality of “taking-form” exists outside the normative and striate form found dominantly in culture and nature. The characteristic of this taking-form language of imperceptible quality attends in

¹⁴ Manning, E. & Massumi, B. (2009). *Technologies of Lived Abstraction*. MIT Press. p. 46. 86-93.

movement; ungraspable, liminal and liquid. This quality will be investigated through the geographical apparatus hovering between the East and the West on the horizon.

The microcosmic materiality is contemplated not only through the foregrounded objectivity of what one sees on the surface of things or events, but also through the backgrounded subjectivity of how and why one sees and experiences it. The study of this backgrounded subjectivity of materiality is often perceived, within the framed and sedentary position, as inconceivable: useless as a result of its non-actualized state in the material world. Within this perception, which has been operating in the dominant culture, organic life and its rhythm in culture-nature has lost its full potential or capacity for depth and variance. The missing and neglected potentiality in matter is described through the concepts of *milieu*, process, between, surrounding, minor, relational, and middle/no beginning and no ending through Deleuze and Guattari's "real but abstract," and Massumi's "the missing half-second," and Manning's "transindividual process," through the SenseLab's living thought in action practice.

A key condition of this treatise has been an awareness of the foreign everyday. For my case as an exemplary experience, suspending one's mother tongue and familiar culture, the body passes through shock. This shocked body seeks an acute mode of expression passing through a lamed routine in relation to the chosen and given environment. The resulting expression is neither the mother tongue nor that of the given one, but it is anew. The insurgent and fugitive expressions¹⁵ can be retraced in the singular form of Kafka, an immigrant writer who invented a new form of

¹⁵ This treatise perceives Fred Moten's *phonic*, Manning's *minor gesture*, Massumi's *affect*, as being in the vein as *Language III* of Deleuze and Guattari, and *Penumbra* of Chuang-tzu. Throughout this treatise, these concepts are examined in various modes.

literature,¹⁶ or in Paul Klee's visual treatise, which can go further back to Michelangelo Antonioni's.¹⁷ Furthermore, this unfamiliarity can be unfolded to travel to the forgotten Eastern mode of expressions that I investigate.

The foreign is evoked as a new and unfamiliar body in the everyday experience. It is a living-foreign body that expresses something new from the remnants of suspended and unusable languages; dominant norms. As a perpetual nomad who lives life as a form of art, I sense this collision of the double-bind movement through everyday living sensations such as joy-lack, gain-loss, comfort-anxiety, stability-instability, appearance-disappearance. The twofold body simultaneously pushes out and pulls in the familiarized mother tongue and cultural customs; the very comfort-zone, at a distance. Echoing Antonin Artaud as the known values of materiality's subjectivity and objectivity are flipped around their heads and toes, a new materiality takes form.

To resume, the notion of the missing half-second, in a radical empirical sense, is fluidly applied to my personal lived experience in a self-reflexive autopoietic approach (Chapter One). Hong Sangsoo's twelfth film *In Another Country* (2012) is analyzed via the concept of threshold, insertion and the twofold body through film philosophy and filmology (Chapter Two). The inter-relational materiality in movement is speculated as an aesthetic study on *Horizon Aesthetics* through process philosophy (Chapter Three). Then my interactive art installation projects, *The Body That Hums*, *Ungnyeo's Cave* (2018) and *More (T)here* (2014) are brought in for the contemplation of the characteristic of liquidity and liminality in excess of the twofold body. It is a mode of variant expression exhibited on the basis of experience of foreignness that is evoked with the perpetual and ephemeral simultaneity in materiality (Chapter Four). Over, around and on the horizon, a voyager wanders,

¹⁶ Deleuze, Gilles. (1986). *Kafka: Toward a Minor Literature*. University of Minnesota Press.

¹⁷ The treatise as an organic mode of (non)human's expression and language has been a common method throughout the history of Korea. A treatise intersects and describes fields, practice and theory, simultaneously. In the West, usage of this form is seen in Marcus Vitruvius Pollio's Ten Books on Architecture, written around 30 and 15 BC., as well as in the seminal artworks of Michelangelo di Lodovico Buonarroto Simoni (1475-1564).

looking for a home in a feeling of always (*t*)*here*. Halting, resting and lurking in lines of waves.

Hong's narrative resonates through the foreground and background of the immanent time-space of potentiality: the absence of the background can't be expressed in the common notion of language. The filmic analysis is also developed through the intercultural and transhistorical methodology derived from the Western philosophy of Deleuze and the Eastern thought of Chuang-tzu. *Horizon Aesthetics* aims to reclaim and excavate the forgotten and ignored expressions of the East in the perceptible-visible distance between the East and the West, to grasp and activate the back part of the spiral: the background subjectivity that hovers over the horizon infinitely and continuously. In the age of the Anthropocene, this treatise gives rise to the forgotten and erased forms of knowledge that art can transverse, accessing the limitless and ubiquitous horizon line.

It is my hope that this treatise, which has been made possible through absorbing the work of contemporaneous philosophers, Erin Manning, Brian Massumi, Isabelle Stengers, Alana Thain, and the long-standing supervision of Joanne Lalonde and Erin Manning, can be exemplary in building "the more-than" avenues in academic speculation and writing with a fluid and liminal perspective. Methodologically, the treatise is outside of historical, ethnographic and ethnological speculations, although it can be seen as permeated by them, enacting a non-cosmos (beyond the framed and accustomed thought of "cosmos," another word with no boundaries). This treatise thus remains in constant development, a lifelong journey. The culturally distinct yet kindred visions of a materiality in time-space between East and West intersect and hover, arching over the translucent horizon where they encounter incommensurable movements in timeless flight. The two kindred yet different concepts of *haecceity*, from Deleuze and Guattari (the Western), and *penumbra-shadow* of

Chuang-tzu (ancient East), are mobilized through the experience of this transversal aesthetics.

Lastly, this treatise is undeniably swayed by the neurodiversity brought forth by Erin Manning. There is a tradition of psychological paradigm adapted into humanity studies, but Manning's neurodiversity goes further on care and precarity theory in learning and thinking differences. It opens up an emergence of unmoored perception and expression. Different expressions are seen as normal, not as a deficit. Manning asserts "diversity meets diversity," in referring to Eve Tuck and K. Wayne Yang's ethnographical notion: "decolonization is not an 'and.' It is an elsewhere." It is always a new beginning as Manning says, "To move fugitively is to begin elsewhere."¹⁸ From that standpoint, this treatise evokes living of the everyday as a foreign experience at immediacy, which brings us elsewhere. It is an awakening of a geo-ontological sense of one-being-in-the-world, fugitively. In the processes of feeling-thinking, thinking-making and thinking-living through the self-critique as "artist and ethnographer" in recall of Walter Benjamin. This treatise, thus, is composed of the self-reflexive auto-ethnography, and trans-ethnography perspective: rendered with a gravitational speculation which can only be judged from within.

¹⁸ See Conclusion pages.

CHAPTER ONE

THE SONG OF HOME

A luminous day, home tells a story
that is felt of the ever more-than one.
Ever since then,
I know “Hello” is a reciprocal greeting of “Au Revoir.”
It’s a shelter of perpetual homeless.¹⁹



Fig. 2²⁰

¹⁹A personal note by Mi-Jeong Lee (2019). Ever since I lived abroad, the question has risen to me; where is my home and what does it mean to me?" These questions led me to an ontological search which is conveyed through this treatise.

²⁰ Fig. 2 This simple painting, of black ink on rice paper, was part of *Passage Seoul-Montréal*, a commissioned art installation, composed of four series with mixed media: *The Chair*, *Marriage*, *T(here)* and *Passage Seoul-Montréal*. The project was a tribute to my father. It was shown at the Korean Contemporary Wearable and Jewelry Art Exhibition, *Sarangbang* at Galerie Noel Guyomarc'h in Montreal, from May to July 2019.

1.1 *Tra-la-la* at Thresholds

Gillian Rose identifies Edna as her “home from home,” the place where ease and dis-ease, security and insecurity coexist... the home that celebrates the transmutations of life, a home that is defined by a Nietzschean ethic of work...²¹

What and where is (my) *home*? Why does the complex feeling of home linger or hover co-instantaneously between running-away and gravitating to return?

Home has an innate and organic force, which anchors on and off in waves that autonomously and continuously swing back and forth. Each wave produces a new singular wave, and they are similar yet different from one another as a collectivity of waves. The home contains this complex feeling of collectivity in layers, which often becomes a familiar yet foreign body.²²

The movement towards home feels close enough to grasp, yet remains unattainable. This home perishes and reappears constantly like a flickering effect. Each experience cannot be the same because the movement is variant like waves in the sea. This never-ceasing, variant and yet altering *home* can be perceived in ecological process. Then, this movement must produce and be experienced as a singular quality. Within this experience, movement can be sliced into a molecular level as a thousand plateaus and each one of them contains a novelty. The experience is like everyday life: the home folds and unfolds it simultaneously.

²¹ Erin Manning, “Book Review Essay: Desires at Work” is the book review of *Love's Work* written by Gillian Rose (1995), *Space and Culture* 4, 7-9 (February 2001): 206-209. London: Vintage 1995. ISBN 0099545810 (pbk.).

²² *Body* refers to an ecological life-form as a whole perceiving a continuous movement, change. This notion follows in the same philosophic vein of Spinoza, Deleuze and Guattari, Chuang-tzu, Massumi, Manning and Nietzsche. The materiality of culture and nature at large is understood in the same vein.

Navigating the home, Erin Manning postulates that in “the transmutations of life, a home is denied by a Nietzschean ethic of work.”²³ The Nietzschean ethics can be delineated with the Deleuzian notion of home as unstable, insecure and ungraspable which withdraws its sedentary origin. Rather, the locus of home springs out and moves ceaselessly, which can be felt through experience. The home is merely a spatiotemporal locus, which can only be perceived between the movement of innate quality. In Deleuze and Guattari’s terminology, the quality of home is “a becoming-nomad,” which is enveloped with an ecology of nature, culture and environment; a relational continuum.²⁴ The home is perpetual and ephemeral, inhabiting the same body that passes through the more-than twofold.²⁵ The excess of twofold desires wrestles within and beyond the immeasurability of the body: the universe.

Then, as the life-form that contains and is perceived in the movement of everyday, how do we accept and permit this undulating home, to let it be and let it go at the same time? How and where to find an incipency of this movement that germinates neither *here* nor *there*, rather in-between (*t*)*here*? The ungraspable, experienced at a threshold. This chapter investigates the distance and vicinity of the more than two folded home through the humming song of Deleuze and Guattari, which resonates “a home of the homeless.”²⁶ The foreign body becomes a new language or *Language III* in wearing insecure, precarious and vulnerable clothing that bursts out to sing the humming song of *tra-la-la*...²⁷

²³ Ibid. (*Book Review Essay: Desires at Work.*)

²⁴ A Thousand Plateaus.

²⁵ The twofold envelops a fugitive belongingness of the fugitive belongingness: a perpetual nomad. This characteristic invokes a return to a home yet concurrently seeks an escape from it. (Ref. Manning, Erin. (2003). *Ephemeral Territories: Representing Nation, Home, and Identity in Canada*: Minneapolis: University of Minnesota Press.

²⁶ ATP.

²⁷ Ibid.

Home haunts me. It has a raspy sound. It touches me with a ceaseless noise. This *horror* of home has been even noisier and undulates recursively since living abroad for over two decades. On a personal level, this uninterrupted power of home primarily maps me bending over the horizon between Seoul in the East and Montreal in the West. This geographically distanced yet clothed home is enveloped with complex longing, boredom, and anxiety of running away and returning, which traverse the horizon of East and West. The horizon expresses a resilient escape from the variant intensity of one another passing through ecological desires, which break out of the twofold home, resulting in lingering in-between here and there expressed as *(t)here*. Interstitiality becomes a mode of expression as identity, language and life of the everyday that can be perceived in movement only. It is a home of perpetual homelessness: Homeless-home. This ephemeral and perpetual home is built with an assemblage of temporal feelings, in the double flux of comforting tides towards, and precarious ebbs away: concurrently inhabiting the same body. The homeless-home draws its visibility on the horizon, refraining from the notion of the East or the West. It is merely a quality of in-betweenness, which can be expressed at an immediacy, through a language of singularity. This is an ungraspable yet visible language, as the twofold home can ideally be delineated through the expression of aesthetics.

The fraught aesthetics of home can be expressed as a present-futuristic-past quality, signified with *home* folding and moving along different qualities in Rose's book. Manning addresses the *home*'s dismissal of the power of the first or habituated home. It is like a suspension or running-away from one's mother tongue. This *home* intersects at an ephemerality and perpetuality that passes through an experience of simultaneity; a web of nomadic topology. This home I call *homeless-home*. The twofold body of *homeless-home* gives rise to a condition of the geographical apparatus of *the East-West* in regard to this treatise, which is taken from my personal

experience of living in foreign time and space.²⁸ The mode of self-reflexivity is an autopoietic approach: this chapter examines the emergence of singular language breathing in the familiar-known body. Yet, it will evoke the body that has been ignored and remains outside the habituated one. Deleuze refers to the co-existence of these various qualities or concepts as “potential,” “virtual,” “abstract” or “desires,” that the whole body is yet to come.

“What would it feel like to live in a foreign tongue everyday?” This enquiry applies on the political and social level, and to arts and nature and life in its entirety. It is a question of the breathing air passing through the consciousness of incompetency and vulnerability in every moment and circumstance. It is living and passing through the everyday. This unavoidable and irrevocable consciousness hits continuously an ontological quality and value of life, which levers a perspective in-between the passing through everydayness. It creates and produces a language of fables, parables and imaginations within the contingently fallen body, a mode of survival through vulnerability and inability. This is like the feeling of wearing dress shoes to a marathon race. It is the language of the immigrant, revolutionist, foreigner; the birth of Kafka’s creative expression which Deleuze and Guattari called *A Minor Literature*. In this category, I submit a perspective of the neglected Eastern expressions, which lie dormant within the dominant forms being used in academics as the proper language.²⁹

The “mundane” expression is the known and understood language by neighbours, friends, in the village and country in the culture one is living in. In order to mobilize and function in this world, the body suffocates and is not permitted to imagine, perform, move and express. It is a sedentary form. Between these two different

²⁸ The East-West is conceived as the twofold body which contains differently from the polarity of the East and/or the West.

²⁹ Deleuze, Gilles. (1986). *Kafka: Toward a Minor Literature*. University of Minnesota Press.

functions or desires in the body, life falls into chaos, madness, and schizophrenia.³⁰ It can be perceived as a *dis-ease* body, and a functional one simultaneously. This schizophrenic body in different functions has been expressed in poem, cinema, and literature, for instance in the work of Antonin Artaud, Jean Cocteau, and Friedrich Nietzsche to mention a few. For this treatise, the schizophrenic body is examined in Hong Sangsoo's in *In Another Country*, and in my art projects which are developed on a personal level.

Through work, one becomes recursively a foreigner from their environment in the fields of the social, cultural and political. The feeling of foreignness or being a stranger is something I have felt deeply in my experience of living in Canada, as a type of exile from Korea in the East. Initially, I thought I would stay temporarily in the foreign city (Montreal) for a film degree and return to my hometown, Seoul. Yet, the unconscious draws its own map arbitrarily, and the body flows with it. Strangely enough, the change in my status in the nation-state from a visitor to an immigrant has affected me enormously. The body is aware of a vulnerability in expression in all degree of activities (living) within interiority and exteriority. I know and realize more and more that when the body lives in a state of homelessness, it can be everywhere yet nowhere: my home is no longer in Seoul, nor Montreal. This research-creation's study of a language of the unknown has arisen through this very feeling and status. It is an insurgent and contingent breathing between Seoul and Montreal. The habitual yet renewed status of the everyday carries and passes through with a symptom of incapability and in-appropriability. The homogeneity makes it impossible to grasp and identify oneself in the land of first-home at any space-time-whatever, putting the foreign body in danger.

³⁰ Deleuze and Guattari assert this state of experience as "schizophrenic" (*ATP*). Manning also denotes "schizo-diversity" in her book, *The Minor Gesture*. (See bibliography).

Erin Manning rejects the feeling of the first home that echoes “the sense of nostalgia and loss that accompany the home away from home.”³¹ Instead, she affirms “the home that celebrates the transmutations of life.” She continues this celebrational experience of “separate and distant from the ‘first home’— the familiar and familial home.” Furthermore, she describes “illness” as a metaphor for the new home’s ephemerality. Thus, one can never be familiar with the other home: the symptom and illness can be curable, becoming recursive or regressive at any given moment. In her book, “*Ephemeral Territories*,³²” she explains that this home emerges as a “horror” in the ontological sense, as it folds faces of others within itself (the stranger with oneself). The horror is then mapped onto the face of the others who are outside or excluded from it. This is where ephemeral identity politics, as well as the politics of the body can begin. For Manning, this home is a temporary shelter, it rejects the conventional notion of nation and identity politics, and is permanently stateless and homeless. Rather this new home is far from the first home, it is fugitively slippery and has yet to come.³³

I.2 The Twofold: Ephemerality-Perpetuality

The unceasing and fathomless resonance of home relays layered anxieties of (be)longing, comforting, resting and escaping from (*t*)here in different waves each time. The anxiety of home is entangled with and passes through a routine of the everyday. The problematic “home” exists both inside and outside, whether it is here or there. The feeling is wed everywhere and with the past, present, and future:

³¹ Ibid.

³² Manning, Erin. (2003). *Ephemeral Territories: Representing Nation, Home, and Identity in Canada*: Minneapolis: University of Minnesota Press, 224p.

³³ Erin Manning, “Book Review: Love’s Work,” pp. 206-209.

(*T*)here.³⁴ What intensity is enveloped with home? The unceasing and resilient, yet ephemeral feeling of home quests for an ontological journey of belonging, nation-states, identity politics and the ecological-nomadic body. To narrow down these vast avenues, Nietzsche's ethic of "home" rejecting the general sense of "home"; a secure and comfortable time and space within one's homogenous belonging and identity. The more-than twofold sense of "home" is embodied through the reading of Manning and Deleuze and Guattari in the vein of process philosophy of Whitehead.³⁵

Massumi asserts this unceasing and infinite potentiality in the notion of "the missing half-second."³⁶ The home intersects this concept at a perpetual and temporal wave as a statelessness that changes and undulates. This home is felt at the vanishing point of the horizon, which for this thesis hovers between the East and the West. The horizon is everywhere, yet often invisible and neglected, or taken for granted. We forget, therefore, the feeling of the power that the appearance of a new home at the threshold of the vanishing point can evoke. Massumi delineates how this appearance can be felt in artistic experience as an "aesthetic semblance."³⁷

The complicated moving home (body, being) resonates completely with my personhood, from the foreground to the background of time and space, where there are no borders of the skin or surfaces or the internal organs; no exteriority vs interiority. The movement of the body is composed of the backgrounded movement, the unseen or invisible. This research-creation springs forth from my lived experience, which must be assembled collectively and then can be examined as a case study. As an artist, researcher and a thinking-living being-in-the-world, this treatise is

³⁴ (*T*)here signifies passing through the twofold space and time: the in-between *here* and *there*. My multimedia art project (2014), *More (T)here* explores this notion. See Chapter Four.

³⁵ Alfred North Whitehead's process philosophy is delineated and permeated in the readings of Manning and Massumi in this treatise.

³⁶ Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*, Duke University Press, Durham & London.

³⁷ Ibid.

a reflection of listening to the process of becoming-self. To do so, it uses process philosophy, film aesthetics through the time-image, and the new materiality of Deleuze, Guattari and Chuang-tzu, which will be studied through the work of Hong Sangsoo, particularly with his twelfth film, *In Another Country*. As a result, the treatise will take a qualitative autopoietic approach, within a post-structural apparatus that underscores the abovementioned delineation of the “homeless-home.” As part of the vital requirement in this research-creation project, my multidisciplinary interactive art installation, *The Body That Hums: Ungnyeo’s Cave* is studied with Manning’s term “artful process.”³⁸ Thoughts, thinkers, and even my own artful practice, resonate together as parts of the *more-than*.³⁹ The forces of drift, thought, and work encounter themselves and one another, weaving together and separately into a double-fold, producing the more-than of this research creation. The exploration begins with a gap. The treatise will explore a feeling of the instantaneity of falling into the world from the mother’s womb at the time of twilight, and continues on a perpetual run from one home to another.

The question of home might be enveloped within a question of perspective and furthermore, it could be the question of how to remove the position of one’s subjectivity. The first home must be felt within *the more-than* that can be traced merely in delay, gap and distance while already in search of a new one.

A Story of Running Away:

A few decades ago, I left the place I called home in the East because I wanted to explore something more in the West, for a novelty of life that I had not yet experienced. Since then, a different kind of anxiety has become increasingly

³⁸ Manning, E. (2016), *The Minor Gesture*. Duke University Press Books.

³⁹ Manning, E. (2013). *Always More Than One: Individuation's Dance*. Duke University Press.

apparent. One of the strongest was the question of home. In the West, I never felt at home because it was always a temporary lodging with contingent luggage, packed with only what was required for a temporary stay. The temporal place is enveloped with challenges, difficulties and struggles: everything is uncomfortable and unfamiliar. My mother tongue and familiar customs were suspended. Living was worn with the vulnerability of a childlike and broken English, a sense of immaturity in culture, and the misrecognition of Orientalism labelling me as Chinese or Japanese. As a foreigner, I have gradually adapted “endurance” and “perseverance,” namely, *life*. My Seoul’s body is accustomed to the notion that everything must be done fast. In contrast to this, my Montreal’s body has to endure and permit a different speed with vulnerability and inconvenience as part of my everydayness, in a new life.

Life passes through a foreign time-space of the everyday in the body that is in shock, confused between the paradigms of East and West: like floating everywhere yet nowhere. Eventually, this treatise envisions becoming nationless and homeless in inhabiting lack, deficiency, absence and precariousness on the horizon, characterized as the foreign everyday, *life*. The feeling of either the first-home or the current-home is in a state of daydream. Home, or any home becomes a virtual space. I reside here physically with a desire for another virtual or symbolic home: a temporal gatekeeper to re-entry into a sublime life that has yet to come. This home is an assemblage of the imagined today-tomorrow and yesterday. Thus, the present home, a fragmentation of the whole, is endured with lack. In this sense, life becomes indebted with a loan for the virtual futurity of home which Massumi accounts as a mode of experience where “we live on speculative investments.”⁴⁰ The real, actual home is therefore momentarily and spontaneously like an excursion, a joyous shelter from life. If this

⁴⁰ Brian Massumi, “The Thinking-Feeling of What Happens.” *Inflexions* 1.1 “How is Research-Creation?” (May 2008). www.inflexions.org

temporality occurs repeatedly in a variant rhythm of movement, it can be seen and felt like a continuous movement of perpetuality in “the line of plane.”⁴¹

Home is an assemblage of escaping plateaus in the lived and living of the everyday that is composed of the past, the present and the future in the passage of actual-virtual, simultaneously and almost coincidentally. These home(s) are intersecting, producing a hallucination in the body; the first, the current and the imagined/desired home intersect in the assemblage of familiarity. The sense of security and comfort linger, accompanied by the precarity that is carried with novelty. In this speculation, consciously and unconsciously, my run-away continues; escaping and gliding into a new life. My body traverses back and forth on the cartography between the East and West, hovering on the actual-virtual grid. This or these home(s) creates a body of everyday that is unknown, and felt anew. I express this feeling in the humming song at an immediacy, *tra-la-la*.

An unfamiliar tongue (language-culture) is vulnerable, outlandish and new in its everyday use. On the other hand, one’s familiar-mother tongue (culture-nature) is boring, repetitive and mundane with a security and comfort that act as forces of power, authority, despotism, sovereignty, statism; normativity. How can the former one be transformed, or moved to, the latter? Can we imagine another value system?⁴²

⁴¹ *ATP*.

⁴² It refers to the philosophy of Spinoza’s *Ethics and Care*.

A Story of Double:

Over two decades in the past, my home(s) has become blurred. Living every day is a challenge of existing in a new and unknown time and space. A sudden awakening hit me, that I am homeless, asocial and nationless. I have been falling into a black hole catalyzed by geographic and cultural distances and gaps of everyday living. In my present life, in the East or West, there has been an absence of the everyday, meaning I inhabited neither one. Both cultures see me as a stranger. My Korean mother tongue collides with muttered broken English: a yellow-face and black-hair with a muttering tongue, which is subsumed neither in the West nor the East. The familiar first home is no longer (*t*)here to reach back to. With an anxiety of this kind of *exclusion* from my homes, I was bewildered. I felt a refusal from both cultures. My geo-ontological identity fell into a vertiginous illness as I saw no gateway, no point of arrival or departure.⁴³ Out of this struggle, abruptly, I began to see a horizon everywhere, which has been in my vicinity between these different homes. This is the story of exclusion and inclusion: of the duality that exists within the same body.

Like navigating toward a landing site on a dark sea at night, a sailor is so cautious that (s)he becomes hysteric to activate his sonic-somatic-organs.⁴⁴ This anxious body can be regarded as an infected body, carrying a symptom of childlike-vulnerability: stateless and a-social. The symptom resides neither in the West nor in the East. Once, the awareness of the everlasting homeless status was felt as a shock and horror. This motivated and led me to wander and climb into the Nietzschean cave. Later, I discovered Manning's description of these symptoms as "on the spectrum where diversity meets diversity," where "not everything is known in the same way."⁴⁵ She calls this "autistic perception": where oppressed potentialities are released to activate

⁴³ *ATP*.

⁴⁴ *Ibid*.

⁴⁵ *Op. Cit. Always more than one*.

and become participants of being-in-the world. A new potentiality weaves and knits a singular and trans-individual expression. A becoming-language leaks and permeates continuously in the awakened experience of being-in-the world. It uncovers the conventional perception of “home” as fictitious: too abstract to be real. Instead of seeing a dichotomy, “home” can be felt in the two-fold idea of “real but abstract” in Deleuze’s vertiginous sense: an inseparable “double articulation” found within distance and gaps. Its perpetual and immanent power resonates in the wake of becoming-homeless, becoming-perpetual stranger. Becoming stranger means losing the state of appearance, and disappearing into waiting for a new line or colour to emerge or appear. It occurs on the threshold of the vanishing point on the horizon, and is also known as *Semblance*.⁴⁶ In the sense of “home” as both loss and impotence, what emerges is a potentiality. Deleuze and Guattari account this feeling through the child’s humming song, *Tra-la-la*:

When do I do “Tra la la?” When do I hum? I hum on three various occasions. I hum when I go around my territory... and when I clean up my furniture with a radiophonic background... meaning, when I am at home. I also hum when I am not at home and I am trying to reach my home... when the night is falling, anxiety time... I look for my way and I give myself some courage by singing “tra la la.” I walk towards home. And I hum when I say “Farewell, I am leaving and in my heart I will bring...” This is when I leave my place to go somewhere else.⁴⁷

Deleuze articulates an ungraspable potentiality of spatiotemporal power in the cosmos from a simple habitual gaiety: the hum of *tra-la-la*. Indeed, I hum or murmur when I am alone. Since my migration to Montreal, I live in another country with broken second and third languages that represent me as a vulnerable and child-like foreigner. In time, I really became infant-like, and took ease and comfort in the learning process. Starting from scratch, I had to live and adapt on a daily basis. At the

⁴⁶ Massumi, Brian. (2013). *Semblance and Event: Activist Philosophy and the Occurrent Art*, Cambridge, MA: MIT Press.

⁴⁷ The Funambulist Pamphlet 03: Deleuze, Gilles. trans. Léopold Lambert, 2013.. Episode 4. p.20.

same time, there is always a resistance to becoming the child. Oscillating between these two poles, I became motion-sick: at the incipience of everything and everyone, exhausted by the perpetual growing pains.⁴⁸ The expressive power of this pain, however, is imaginative, colourful and phonic, it “preserves a minimum of form” to affect the body to “the bursting point,” in an inter-relation to one another. With minimal movement, the relation between bodies contains explosive potential. Taking Spinoza’s notion of the body as an affective register, and Deleuze’s account of this simple and repetitive humming song, we can see the intrinsic power of organic form that is enfolded with a complex dynamic rhythm, speed and power, with the double quality of “real but abstract.” This potential and dynamic power is folded or enveloped in the body within the actualization of reality.

In this regard, the foreign body or homeless body exists between the feeling of two-poles; one despairs in loss, and the other is light and flimsy, like the humming song: feeling that renewal and invention are possible. In other words, one is in the West dealing with the harsh and precarious reality and the other is in the East daydreaming of a better and more comfortable life, both virtually and abstractly. When the two-fold body is felt as a binary difference, one real and the other abstract, the body cries out in anxiety like a bird on the sea on a dark night. The home is composed of the two-fold, “real but abstract” in the simultaneity and inseparability of actuality in movement, which is felt resiliently in an oscillation between the two, creating a sense of more-than.

This twofold home is felt through the visible, yet unreachable transversal horizon. With an apparatus of the horizon, it hovers between the East and the West in distance,

⁴⁸ Massumi presents Ronald Reagan, the former President of the United States, as an example to explain affect in the political world. Reagan, a former actor, succeeded as a politician through the tone of his voice and his body language. Some people saw him as a superior politician because he was able to act presidential. It was something they felt in their bones, not in their brains. The actual content of his speeches did not matter. Potentiality turned into a force.

gap; the in-between. The horizon envelops a lived experience of homelessness that is catalyzed at an edge of anxieties or desires. This body cries out for a home insurgently. This home resonates between different yet repetitive perspectives, hovering over the visible yet invisible flight between East and West.

During this geo-ontological investigation, I hum *tra-la-la* while longing for an intrinsic power, aesthetically. Deleuze denotes that the humming of *tra-la-la* envelops “three different occasions” invoking an incipient *home* with different tonalities, like a wave that has different speeds and intensities in rhythm, but is still composed of the same water. The number “three” envelops an infinite variation like “a thousand plateaus” that fold, and unfold infinite stories in deserts, steppes and slopes. In this sense, this song of *tra-la-la* is perceived as a taking-form of *home* that envelops, hovers and traverses across the twofold feeling at an immanency. Thus, Deleuze’s *home* is in movement, defying a striated and sedentary position. In this sense, *home* is around, at, and not-at. It lingers in the feeling of leaving, and no longer being (T)here. The body is folded through unmediated desires and has potential to embody, in gestures and expressions, the un-captured, or as Nietzsche calls it, “*will to power*.”

“Change is excluded. Change is movement. It is rendered invisible.”

Brian Massumi ⁴⁹

Movement is a change that is rendered invisible. Affect renders invisible the power of the movement, in a relay of past-present-future, in relationship to one another with a different velocity and intensity. Thus, affect is an ungraspable and variable power or energy in an organic body in the process of taking-form, but never in form. In following Bergson’s virtual, Massumi describes this form without form of amodal expression in experience as “real but virtual.”

⁴⁹ Massumi, B. (2002). *Op. cit.* p.48.

Affect theory's vision of potential power is visible in the Eastern philosophy of Chuang-tzu,⁵⁰ who shares the cosmic thinking that experience is in-movement and in-relation. Therefore, it is impossible to position experiences against one another, as they are indiscernibly and imperceptibly variable. In the same vein, Deleuze repeatedly refers to variant modes of ungraspable materiality, with the concept of "real but abstract," which can only be felt as a quality of experience. Thus, like fog, wave and wind, this qualitative experience is traceable but not capture-able. Massumi's concept of affect builds on that offered by both Spinoza and Deleuze. He further describes qualitative experience with his theory of affect as a taking-form of life, which hovers everywhere in the nature-culture continuum.⁵¹ I find that "affect" connects directly with Eastern ethics and thought, whose kindred connectivity will be further introduced through the thought of Chuang-tzu, especially with his parable, "Penumbra."

The invisible and flexible power of affect envelops an intrinsic capability that varies in different conditions of relationality: with one-another, and the resulting more-than. The affective nature invokes its intrinsic power to catalyze, to intensify and transpire insurgent forces that manifest the two-fold of visibility and invisibility, in a constant movement between appearance, disappearance, and different overlapping dynamics.⁵²

This potential power of affect is carried in the body (heart), even in movements of leaving and loss, expressed by Deleuze in his humming song of tra-la-la. Liquid and liminal power is felt in drift, at and around the threshold: invoking a new movement to come. The capacity or potentiality can only be felt as a quality of immediacy; Deleuze describes this qualitative experience as an anxiety of time that is carried in one's heart: *I walk towards home. And I hum when I say "Farewell, I am leaving and*

⁵⁰ Chuang-tzu. See the glossary.

⁵¹ Massumi, B. (2015) "What a Body Can Do," *Politics of Affect*, chapter 6, pp. 177-204.

⁵² Ibid. Massumi articulates this quality of different appearance of materiality in events as "semblance."

in my heart I will bring...” The organic *home* resonates in the humming of tra-la-la. The given condition is a perpetual wandering that cannot grasp a point of beginning or arrival in the voyage that mimics life itself. This investigation is a drop of colour in the ocean, like the appearance of “an aesthetic effect,” described by Massumi.⁵³

Thought, practice and art begin in Massumi’s account of “likeness,” which “marks the object as a variation on itself,” and an “invisible sign of a continuing.” Massumi’s concept of “semblance” inter-connects to Deleuze’s perception of the line:

The line is between points, in their midst, and no longer goes from one point to another. It does not outline a shape. “He did not paint things, he painted between things.”⁵⁴

In Deleuze and Guattari, an autonomous power (force) arises when things weave together in the excess of becoming. This includes not only the foregrounded real object, seen through material or normative perception, but also the background objects and their potentials: knotting together in an assemblage of lived experiences, and becoming a living-form. Deleuze and Guattari explain how, in the paintings of “Klee’s gray, Kandinsky’s red, Monet’s purple,” “the line sweeps away the de-territorialized point” which “runs between points in different directions that renders them indiscernible.”⁵⁵ The line with gaps is constituted through a lack: the suspension of space-time allows an autonomous instantaneity to arise and affect the expression, or the process of taking-form. The line and colour become the painting, like a nomadic wave, appearing and disappearing, emerging in the midst of the surf. The line on a canvas propels itself, as it predicts what is yet to come from the background to become the foreground. The structure makes up the patterns of Klee’s,

⁵³ Massumi, B. (2007). *Semblance and Event: Activist Philosophy and the Occurrent Arts*. Cambridge, MA: MIT Press.

⁵⁴ *ATP*. p. 329.

⁵⁵ *ATP*. p. 298.

Kandinsky's and Monet's paintings. The line becomes visible on the canvas, as it appears, and transverses its own trajectory.

So, is your mother a landscape or a face? A face or a factory? (Godard.) All faces envelop an unknown, unexplored landscape; all landscapes are populated by a loved or dreamed-of face, develop a face to come or already past. What face has not called upon the landscapes it amalgamated, sea and hill; what landscape has not evoked the face that would have completed it, providing an unexpected complement for its lines and traits? Even when painting becomes abstract, all it does is rediscover the black hole and white wall, the great composition of the white canvas and black slash. Tearing, but also stretching of the canvas along an axis of escape (*fuite*), at a vanishing point (point *defuite*), along a diagonal, by a knife slice, slash, or hole: the machine is already in place that always functions to produce faces and landscapes, however abstract. Titian began his paintings in black and white, not to make outlines to fill in, but as the matrix for each of the colours to come.⁵⁶

With Deleuze and Guattari, the interstitial nature of lines without points of origin produces an intensive force, which inhabits a space of creativity. In much the same way, the painter Titian waits for a matrix to occur between black and white colours, in order for a complex image to arise.⁵⁷

⁵⁶ ATP. Zero: Faciality p. 191

⁵⁷ The ongoing art installation project, *Passage Seoul-Montreal* is inspired by this passage, "the matrix for each of the colours to come" and hovers on the horizon "at the vanishing point." (ATP. Zero: Faciality.



Fig.3 ⁵⁸

Massumi accounts for the “aesthetic effect” that begins with a drop in the pool or ocean, (aka “semblance”) in the field of research-creation, which involves both thought and action: art practice and theory simultaneously. In the safeguarding of the division between thinkers, artists, and activists, we cannot embark on an aesthetic that invokes an insurgent sense of home/land, which is the twilight zone of birth occurring on a dark sea: the moment of becoming-child.

Massumi emphasizes a simultaneous fusion of body and mind, which is enacted through a movement called “bodying”⁵⁹: a process of taking-form. The momentary experience can also be recognized in the concept of “semblance” as a “zone of indistinction-indetermination,” or a felt quality. The potential and unmediated process of taking-form is more directly related to the pulsation of proprioceptive experience, which glides into amodal expressions and gestures. Hence, the expressions of autonomous potentiality are deeply connected to the concept of affect. Potentiality is ready to intensify and be intensified when a condition or the environment meets it,

⁵⁸ A wait of the wait “for the matrix of the colours to come.” A painting in black ink on paper and the moving-image of a cityscape intersect between two walls. The continuation of *Passage Seoul-Montreal* (2019). See Fig. 2.

⁵⁹ Massumi, Brian. (2014). *What Animals Teach Us about Politics*, p. 103-104.

and transmits its movement. Affect is invisible, but is felt through its fluid and liminal power, which hovers in-between a movement, among bodies.

The molecularly sliced movement is perceived as a “passing into”: continuously split between the experience of the past-present-future. Concretely, a lapse or delay in the feeling of “absence” is composed of the actualization of “reality” between one movement and another. It is ungraspable, like the effect of a flickering light: illuminating, yet intangible. It is a home enmeshed in the mythical power of narratives. The attribution of two-fold “bodying” as an act of social, political, and economic flux allows us to experience it as the bareness of one-being-in-the-world. Massumi articulates Deleuze’s notion of *tra-la-la*, which is understood as being fundamentally *bodied*, rejecting the dual perspective of mind-body in the thinking that determines consciousness as the perception of experience. The humming *tra-la-la*, in this sense, is that which comes out from Deleuze and Guattari’s “line” as it folds in excess of anxiety and danger; the line on the canvas that finds no-where and no-landing-site to move forward. In the act of movement, an autonomous intrinsic force within the line arises, explores and expands its own voice and colours toward “an ephemeral home” in the midst of conflicting desires.

The treatise, therefore, takes an autopoietic approach; the two-fold ephemeral and perpetual *home* hums *tra-la-la*, filtered through the geographic apparatus of my own divide between East and West. The interstices traverse between the East and the West in the foregrounded and backgrounded between culture and nature: sometimes I feel my body (perception) is very resilient. The boundaries are only visible in relational movements hovering on the horizon of East and West; like the inter-relationship between *Penumbra and Shadow* in the parable of Chuang-tzu. Home is ungraspable for this body: (un)folding back and forth within orbits of the East-West; the horizon is home. The confused body can no longer seek the first home to inhabit. In the merging of the background and the foreground in movement, the twofold body

alters and transmutes into immanent-becomings at a quality of immediacy. The being or originate point is dismissed, yet can be felt and traced, evoking Deleuze's *haecceity* as an instantaneous experience. The successive variant experience of *haecceity* composes of transindividual speculation, through its multiplicity. In the vein of the eastern parable *Penumbra* for inter-relationality one and another, and the western concept of *haecceity* about a singular experience within their relationality, they draw a double-bind or a coupled experience: immanent-becoming.

1.3 Schizoid East-West: Haecceity *and* Penumbra (Deleuze, Chuang-tzu)

This is not an easy position to stay in, it is even very difficult to hold, for these beings are in constant motion and their movements are unpredictable and follow no rhythm. They swirl, go north, then suddenly east; none of the individuals in the crowd remains in the same place in relation to the others. So, I too am in perpetual motion; all this demands a high level of tension, but it gives me a feeling of violent, almost vertiginous, happiness. A very good schizo dream.⁶⁰



Fig. 4 Is Anne of the water or the horizon?
A still photo of Isabelle Huppert in the film *In Another Country*.

⁶⁰ ATP. "1914: One Or Several Wolves?" p. 29.

What might Anne feel and think while she stands on the beach looking at the sea encompassing the horizon? Is she searching for “the very water ocean” or no man’s land at a vanishing point?⁶¹

In the photo above (Fig.3), a woman in red clothes stands on a beach. She seems to be in contemplation, looking at the horizon. We only see her from behind. We would not know who she is if the film did not tell us. Yet, we can imagine all of the elements around her to characterize or fabulate a story of the woman. The environment provides important materials for weaving a story. Through Anne is faceless in the scene, director Hong uses the background to build the story and Anne’s character. This kind of inserted shot cuts the continuity of story that becomes a story of everywhere and nowhere. This perceptive image’s potential power can’t be lessened or measured, rather it appears simultaneously at different junctures in relation to one another, in excess of, *with* and *through*. It re-begins a new story: the use of insertion will be closely examined in Chapter Two.

Encompassed on the horizon, Hong Sangsoo illustrates the schizophrenic body as the expression of “*Language III*”⁶² onscreen, through the French actress, Isabelle Huppert. She is not-Korean, surrounded by a colourful cast of Korean characters. The default mode of communication used is a broken English. The limits of this cryptic language compel the characters to use their bodies, to speak and express, discovering in the process new materialities of embodied time-space. Huppert plays the three individuated characters, all named Anne in this anthological film. The director Hong sets Huppert as an emissary of the narrative rather than a protagonist in the film,

⁶¹ The very water ocean, no man’s land and the vanishing point suggest the emergence of *Language III*.

⁶² It refers to Deleuze and Guattari’s conception of “*Language III*” delineating other modes of languages such as sonorous, audible and gestural ones. (ref. *A Thousand Plateaus*; *L’Abécédaire de Gilles Deleuze*).

unfolding similar yet different stories.⁶³ The narrative setting illustrates a paradoxical sense of foreignness when a woman from the West visits a town in the East. The narrative, therefore, permeates the borders between the East and the West in the minimal location of the sea-town that encompasses the horizon.

The simultaneous difference and “likeness” of the three Anne(s) wandering and floating “in another country” affects the viewer powerfully yet subtly, utilizing the excess of the different characters in a single location. The incessant folding of the story ravel and unravels vividly and recurrently like a daydream of the everyday. It resonates with the “ephemeral yet perpetual home” felt in the hums of *tra-la-la* on waves of the horizon, surrounding the small town of Mohang in South Korea. Isabelle Huppert, as Anne, appears in the character of a visitor, a lover and a wanderer. Yet all of these three characters also appear as a fragmentation of Anne that can be assembled together in one schizoid character, or an assemblage of desire. In this sense, the character Anne(s) can be identified at an immediate experience that is performed on screen, described through the concept of “haecceity” (this-ness). This could be a haecceitic experience within the penumbrae. She or the narrative is sliced into different stories and different characters within the same folded story. The film crystallizes the desires of Anne(s): her potentiality to be ‘this’ and ‘that’ within her humming song. In excess of these two-fold characters, the intrinsic interplay between the visible-invisible, actualizing-de-actualizing, and real-virtual collide as the different parts or moments of Anne. Schizoid desires characterize the film.⁶⁴ The *likeness* of the three different Anne(s) means that each can be characterized as a prototype of the “haecceity,” and altogether can be linked as a “multiplicity” in the vein of process philosophy. The experience of Anne can be *this* as visible, therefore, seemingly reachable and graspable, yet can be *that* as invisible, unreachable and ungraspable. Nevertheless, the two different qualities are linked in the entity body of

⁶³ See Chapter Two.

⁶⁴ *ATP*.

Anne, or Isabelle Huppert. Each Anne reifies the anxiety of desires that are in constant movement, evaporating, or disappearing at the vanishing point on the horizon. She expresses a “haecceity” at the same time, and Anne’s different desires allow her to express another one. She cannot know which one of “I wait waits”⁶⁵ to become *this* and-or *that*. It seems coincident and simultaneous. The film mixes different aspects of Anne’s routine in three episodes through the use of absent-mindedness, dreaming, and suddenly waking up. The narrative does not give clear clues about whether the character is in fact the same or different. Anne could inhabit this multiplicity within the same story, or the film can be an anthology of three different stories of three different women, all named Anne. The character leaves in the middle of inter-relations with different characters, always at the threshold of emerging as a new Anne.

Deleuze’s instantaneous and variable experience of “passing into” materiality as a quality of “haecceity” directly relays to Chuang-tzu’s intrinsic inter-relationality, which is exemplified in one of his parables of *Penumbra*:

Penumbra asks Shadow:

Formerly you were walking on, and now you have stopped; formerly you were sitting, and now you have risen up - how is it that you are so without stability?

The Shadow replied:

I wait for the movements of something else to do what I do, and that something else on which I wait waits further on another to do as it does. My waiting, is it for the scales of a snake, or the wings of a cicada? How should I know why I do one thing, or do not do another?⁶⁶

⁶⁵ A line in the parable of *Penumbra-Shadow* by Chuang-tzu. (Chapter 1. P. 51)

⁶⁶ Chuang-tzu. *The Complete Works*. Trans. Watson Burton. New York. Columbia University Press, 1968; Jean. Ho-geun, *Lecture On Chuang-tsu*, publishing Saehan, 1980, Korea, p. 184-196. Chuang-tzu is an ancient thinker, wanderer, and outlier from BC 350. His parables are known as poetic, humorous, mythical, yet philosophical speculations on perspectives, foregrounded on *walking* and the quotidian: a *move*. His real life is known as a drift between places, tutoring his disciples and friends in how his wondrous philosophical parables sprouted in *wandering*.

岡兩問景曰：曩子行，今子止，曩子坐，今子起，何其無特操與？
 景曰：“吾有待而然者邪！吾所待又有待而然者邪！吾待蛇蚺、蝟翼
 邪！惡識所以然？惡識所以不然？”

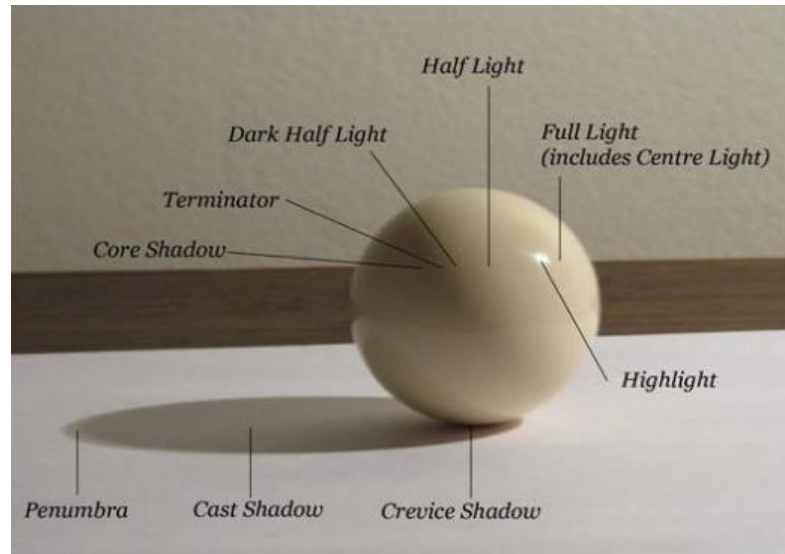


Fig.5⁶⁷

In the parable of Chuang-tzu's Penumbra, the relation between a penumbra and a shadow illustrates their intrinsic inter-relatedness, visible in the movement of cosmic materiality. The sheer and wondrous rhetorical conversation between *penumbra* and *shadow* means that both are perceived as a *shadow* in general, but intensities of the interiority of shadow are varied like waves. Each wave draws different textures and colours in ebbs and tides. Chuang-tzu's simple parable elucidates the infinite boundary in movement, between walking and stopping, sitting and rising up: there is no stability.

⁶⁷ A diagram of shadow in different shades. All named as shadow. The movement is inter-related between one and another. Then, which ones are felt at immediacy? This diagram well illustrates *haecceity and multiplicity*.

Continuous movement thus arises. The movement of the body passes through an inter-relational motion, never waiting for the stability of a stop. Consequently, the movement can be felt in between them, passing through one another. Remarkably, in his parables, Chuang-tzu indeed connects to the process philosophy, which is applied throughout this treatise in conjunction with Deleuze and Guattari, and Manning and Massumi.

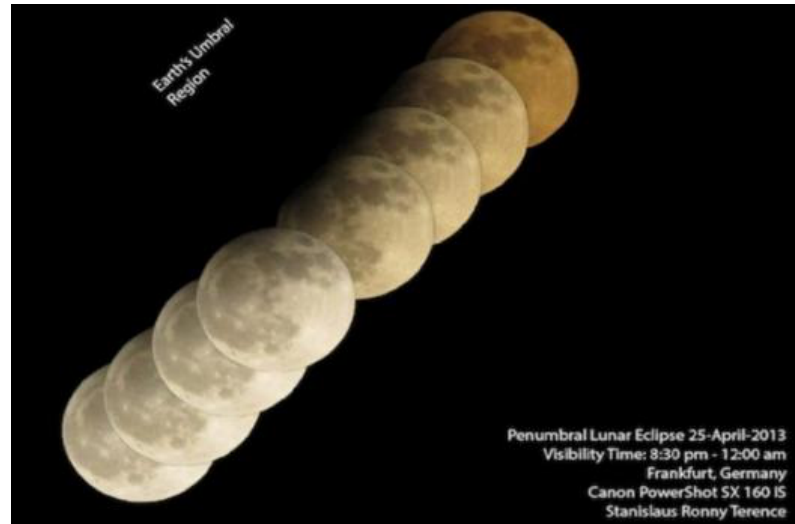


Fig. 6⁶⁸

Chuang-tzu personifies the *penumbra* and shadow. Penumbra (Fig. 5) indicates the edge of the shadow in geometry, but also the *shadow* of the whole one-body. The edge of the body in movement can be visible as *real*. With this instantaneous *change* in the movement, the *penumbra* questions the *shadow*. Nevertheless, the *penumbra-shadow* is experienced through the same body with different experiences, arising from the immediacy of environments or conditions. The two different intensities described as *penumbra-shadow* must be felt through different qualities in experience,

⁶⁸ ATP. The lunar eclipse shows a moving in the movement, with different intensities in each movement; differences in repetition.

through movement itself. The *penumbra-shadow* evinces the fuzzy edge that acts as a boundary, whereby instantaneity allows it to undergo continuous change, while it remains inseparable from the body of movement as a whole.⁶⁹

A singular change in these processes can be traced in the apparatus of the *movement* between a point of beginning and ending. The trajectory of these points, perceived here as East-West, is fixed while the other has not yet appeared. The trajectory of changes in between them can be felt like a *movement* of walking: Brian Massumi enunciated this experience as *passing into* or *passing through* which continues on as simultaneous feeling-thinking in the theory of lived experience.⁷⁰

Again, the movement in process is like a stroke in painting or a gesture in dance where the durational orbit hovers in order to draw the trajectory of transitional force from one point to another; an apparatus of the West orbits to the East in the horizon. It is undeniable that there is a dynamic relationship occurring in this movement. Deleuze articulates an intensity or potentiality of the durational experience at an immediacy as *haecceity*. In parallel, Chuang-tzu's parable expresses the sliced quality of the interiority within. Symmetrically, both *haecceity* and *penumbra* express immediate experiences of a singular quality that contain variance. Chuang-tzu expresses this different yet inter-related quality of experience through a parable of shadow(s): *passing continuously through a formed and formless* movement. Chuang-tzu poetically delineates inter-relationality through materiality, uttered through an Eastern form of expression.

The intensity of darkness in *shadow* is different depending on the distance from the Sun, or light. If the light moves its position, the shadow is affected, becoming darker

⁶⁹ *Penumbra* is in the interior section of the compilation of the 33 remaining parables of Chuang-tzu. (The book's three sections are classified as interior, exterior and miscellaneous.)

⁷⁰ Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*. *op.cit*

or lighter, appearing and disappearing. The *penumbra-shadow* is composed not only in its relation to the light (or the Sun or Moon) but to a thousand other conditions. The discourse of penumbra connects to Deleuze's accounts of each singular quality of experience: *haecceity*. It is an instantaneous experience that we can't grasp though it is visible and felt, like the horizon. Deleuze and Guattari describe this kind of inherent experience as "the time of dog and wolf, the magical and wondrous time." Like a magic hour or golden hour of cinema and photography, the boundary of the penumbra is more illuminated by the Sun at a far distance, and in contrast, the shadow will disappear in a hazy daytime. This treatise aspires to elucidate the mysterious orbit in time and space that appears on the horizon as the inter-related trajectory named the twofold body of *East-West*, which inhabits neither firmly. Materiality elucidates not one or another, but the orbit of the both simultaneously. The quality of experience of *penumbrae* can be *haecceity*, and coincidentally, can also be experienced as multiplicity as a whole. Both qualities are in relation to one another in movement. This similar yet different quality in relation to an experience is viewed and expressed in the East and in the West. However, the mode of Eastern expression has been and remains dormant from the majority of academic and dominant culture and nature due to an unwillingness to engage with its *foreign* nature.

The movement of shadow narrates the inter-relationality of material through a gap, or distance in between one movement and another within itself. The movement also affects and is affected in relations with natural forces of Sun, cloud, and wind: all conditioning the viewer's experience. A molecular movement of shadow can be felt of a singular experience: *haecceity*. At the same time, this experience envelops with a multiplicity as a whole. In the wake of this short passage, we extend the thought of "a narrative with form and without form" that creates a story inside the story: a fog inside the fog, or a wave inside the wave. The parable of *penumbra* limpidly illuminates the metaphysics of an excess of twofold materiality poetically that is composed of inseparable relationality in movement. This mode of expression or

language is commonly used and permeated in Eastern thought, culture and nature; outside normative Western standards. Chuang-tzu's *Penumbra* signifies the kindred thought of liquid and liminal materiality in parallel with Deleuze and Guattari. Chuang-tzu perceives a continuous moving within the movement in cosmos, a new materiality. In this standpoint, this treatise sets an aesthetic apparatus with the line that orbits from the Western philosophy to the Eastern thought, linking together as the twofold body of *East-West* that hovers over the horizon between the East and the West. It is to be hoped that this speculation will evoke and activate the quality of expressions that were forgotten and neglected in the polarized body of the East and the West.

This treatise addresses Chuang-tzu as one of the best and the earliest practitioner-theoreticians,⁷¹ akin to the current new academic mode of research-creation in humanity studies.⁷² His mode of living his life in the everyday was in line with his practices and theories. We can recall this mode from the ancient Greek philosophers whose lives and works were naturally intertwined with their thoughts and practices with no boundaries. This treatise conceives of theoretical *research* and artistic projects of *creation* not as new methodology, rather it is an organic way of studying life as closely as nature. For this, the concept of *the missing half-second* in culture and nature will be examined.⁷³

Life is an inter-relational movement passing through one and another continuously, that is expressed in an act of *feeling-thinking-living* which has no hierarchic order to appear and disappear.⁷⁴ This organic movement takes place in a relay of inter-

⁷¹ Watson, Burton. trans., (1968). *The Complete Works of Chuang Tzu*, New York: Columbia University Press.

⁷² Note that 33 chapters are credited as probably written by Chuang-tzu among the total of 55. The chapters are classified as Inner (1-7), Outer (8-22) and Miscellaneous (23-33) by scholars.

⁷³ See Chapter Two for Massumi's concept of *the missing half-second*

⁷⁴ This expression is inspired by Erin Manning's concept of *feeling-thinking* (Inflexions no. *How is Research-Creation?* https://www.inflexions.org/n1_manninghtml.html 1. (Retrieved, Nov. 2019).

relationality. Deleuze and Guattari recount this relation through the concept of twofold, rhizome, nomad and *Language III* in their seminal work *A Thousand Plateaus*. Interestingly, this vision or perception of inter-relationality can be found throughout Chuang-tzu's real life which was distilled from his empirical mode of thinking-living and living-thinking expressed in his work. Chuang-tzu's fables, passages, unanswered riddles and allegories invoke a joy and lure to feel and see the universe and its matter. This inter-linked movement in materiality in the universe is expressed through a constant motion and passing into, which produces an excess of *the more-than*. Most of his parables are written in the form of conversations, which are fuelled by riddling allegories. They are often humorous and joyful exclamations of spirit, grounded in an empiricism; all of his examples are composed of often disregarded peripheral events crossing over human and nonhuman, and corporeal and incorporeal nature. His speculations on perceiving one being-in-the-world disturbs the normative form and habits, through re-articulation lived everyday experiences. The actuality of the everyday permeates and ruptures boundaries; human and nonhuman, corporeality and incorporeality, real and abstract, actual and virtual. Visible and graspable boundaries are within the categories of the nation-states, ideologies, and construction of home-ness which we are habituated to through culture and nature. Normativity excludes "*elsewhere*": the world of movement that is autonomous, fluid and liminal. It floats immanently outside of the normative and habituated subjectivity, which abuts, adjuncts, and overlaps on the horizon converging a singular-multiple body in movement. It is felt in the same body at immediacy. This could be an experience of immanent transversality, an assemblage of relational and rhizomatous being that is of *past-present-future* occurring outside rational and reasonable orders, the-felt.

It is worth noting that Chuang-tzu does not directly belong to any school of Eastern thought, as for instance Taoism, Confucianism or naturalism, as is often thought incorrectly in academic circles. Instead, Chuang-tzu's nomadic life and ontological

philosophy on relational perspectives in movement is premised on his observations and experiences of everyday life. It is liberated, yet integrated. As a result, his view on the cosmos (nature and human) is one of inter-relational perspectives on movement, which is congruent with the liquid and liminal aesthetics of this research-creation.

Chuang-tzu's parables immediately connect to Nietzsche's ontological quest: speculative aphorisms in short passages. Nietzsche differentiates betweenness being "I" and an Italic *I* as a singular yet collective one. Namely, Nietzsche conceives body that is composed of a multiplicity or twofold, and its activities or movements are inseparable and continuous. It is the same as what Chuang-tzu's penumbra expresses, as well as Deleuze and Guattari.

This recalls Spinoza's central question: "*what can a body do?*" The excess of more-than one is conceived as a *change* that emerges as taking-form, and that which is yet to take form. A new emergence happens in every moment: the body that moves in the humming of *tra-la-la*, waiting for a wait of the-wait, Penumbra.⁷⁵ The force of the normative system we live in is undeniably limited and suffocating of the body's potentiality, while familiar. Chuang-tzu's mode of *form and formless expressions* are permeated and applied *elsewhere*, in the East: outside the customized rigid, known and familiar language of expressions and forms.

Chuang-tzu's mode of parables could be a language of liquid and liminal narrativity in the body as the *Language III* of Deleuze and Guattari, which can shift the hegemonic dominant culture-nature. Eastern modes of expression collide with the centered Western norms of logic of sense which have been operating in the dichotomic apparatus of Anthropocene perception and power for a long time. The

⁷⁵Massumi, B. (2002) *Parables for the Virtual*. pp. 5-8.

fallen or dormant Eastern expressions find kinship in “the missing half-second” of the body of multiplicity. Pushing outside the East and/or the West dichotomy, this new mode recognizes a birth of *the East-West* body through the liminal and liquid *Language III*, which traverses the orbit of the actual and virtual horizon, hovering in the myth of the in-between nomad. Again, the East-West do not stand in a dichotomy of nature and culture, rather the geographical parallel orbit becomes an apparatus to examine the liminal and liquid paradigm in materiality. *East-West* (not the East and/or the West) hums a novelty within the known and familiar song of home, *tra-la-la*.

Returning to the character of Anne, the schizoid character in the film mobilizes a line of haecceity. Like the line of Klee and Titian: singular yet dynamic, where independent yet inter-relational forms and expressions revolve around, becoming a schizoid line (this and that, coincidentally) that narrate a singular and collective orbit of stories. Anne’s multiplicity and the structure of narratives evoke an orbit of the schizoid East-West hovering on the horizon. A story inside stories, or an event inside events, are communicated through the story of “this Anne” and of “that Anne” unfolding as a three-episode-narrative. *With* and *through* the protagonist Anne’s aimless wandering “in another country” (as her real experience), the director Hong’s ongoing schizoid think-feeling is reified through the search for one being-in-the-world. Anne is merely incipient, unfolding and folding back the revolving story in the assemblage of excess in the twofold.

The parable of the *penumbra-shadow* draws a line of heterogeneity with and through an instability of nature. This quality recognizes an incessant anxiety and precarity in the movement, gliding into a non-locality. In this process, a continuum of *change* occurs in the midst of a void. The boundary-less or excessive nature of the *penumbra-shadow* makes delineating interiority or exteriority impossible; there is no point of origin. Thus the relationship of the point of A towards B, or reversely from B to A

can't have hierarchic positions in time and space. Merely, the two points are in relation to one another in movement.

In the East, this inter-relation in materiality is often expressed through a form/formless mode in arts, literary works and philosophical speculations. This mode is fully permeated and applied in everyday life. As much as Western philosophy is constructed with conceptual reasoning and logic, the Eastern mode of expression opens the possibility of communicating with communities everywhere in the East. With my move to the West, I had difficulty being understood, with my expressions that are based on the form and formless mode. When I encountered the thought of Deleuze, which parallels Chuang-tzu's, I realized there was indeed a kinship here with Eastern modes of speculation. Both Chuang-tzu and Deleuze take into account a perspective of the cosmos in movement. The East cannot be translated into a mirror-image of the West, but it can be visualized or expressed in formless form. The same statement applies in the reverse: can the occurrence of differences in similarities of expressions between East and West possibly be traced through the orbit of the horizon?

Chuang-tzu's incisive observation of the matter of the cosmos, as it relates to movement, interlocks with Deleuze's time-image philosophy. For instance, the catch of imperceptible and indiscernible movement in matters recounts the durational body between two oppositional positions. Such different tonalities constitute a gap, distance and *décalage* between the East as the East, and the West as the West. Both hover over the horizon in equal value and importance to study the difference that arises through repetitions of forms and expressions. Like the slippage between the East and West, form-taking happens in relation and in-between.

There is no problem, for example, with the difference between the visualized colours black and white. Rather, it opens a potentiality for more colours between them

through the very distance and gap. The black and white in this perspective becomes not the problem but a continuum of new comer(s) in the movement between their topological orientation. These two colours are associated, which opens a perpetual transformation of variant colours. There is no ending and no beginning to their movement. The appearance of black and white are not fixed qualities in, for example, a painting, rather they contain a potential to open and invite new colours, lines and composition that are not preconceived. Fred Moten calls this open gesturing action “phonic materiality,”⁷⁶ which acts as a new expression to come in weaving collectively one another and the more-than.⁷⁷

A different and repetitive rhythm in materiality forges a new expression of the folded body. This novelty has the potential to create a new condition through insurgent breathing-living experience. Sometimes it suffocates with a need to express one’s desire that breathes in the gesture of a sob, cry or roar in recalling of the two artists: the singular artist of Antonin Artaud in the West, and another artist, Yi Sang, in the East.⁷⁸ Phonic materiality is apt for lived experience while refraining the familiar and customized norms in culture and nature. This potential act, Manning calls “artful,” which conceives the processual movement of an action or a resulted object in the assemblage of the lived and living experience. The concept of “artful” awakens a peripherality and unfamiliarity in the everyday. This relays Deleuze and Guattari’s “an innate movement in matters” and Chuang-tzu’s view on the cosmos with inter-

⁷⁶ Moten, Fred. (2003). *In the break*. Minneapolis: University of Minnesota Press.

⁷⁷ Erin Manning affirms “phonic materiality is existence” that affects and evokes a ceaseless relationship of “the more-than” in the body (materials) in which “is sometimes known as affect, artfulness, or love.” Quoted from Manning’s essay, “Cephalopod Dreams – Finance at the Limits.” (2018).

⁷⁸ Yi Sang (1910-1937) is the eminent artist, poet, writer, painter and architect who lived and worked during World War I and the colonial period. His concepts on a spatial-temporal experience were examined through language, dot, line, mathematical numbering systems, equations and diagrams in line with Dadaism and Surrealism. The *Yi Sang Literary Award* was established in Seoul in 1977 and his home was turned into a museum. Yi Sang is a pen name; the writer’s real name was Hae-Kyung Kim. Only a few of his works remain. The translated works in other languages are *The Wings* (2001, a short story), and *Three Poets of Modern Korea* (1980).

relational movement. It recognizes the expression of singular-multiplicity in the same body, which Deleuze called *Language III*. It resides outside the language form. It is a language that is enveloped with full potentiality in the body. Thus, this treatise describes *Language III* as a “*taking-form* that accompanies *with, around* and *in* between the East and the West,” where a horizontal body hovers over; becoming-transversal language. This new language, taking-form through a thinking-living process that is always felt as outlandish, is reified in two axes of a formless-form research-creation.

CHAPTER TWO

THE CINEMA OF HONG SANGSOO: TRANS-WANDER IN *IN ANOTHER COUNTRY*

This chapter examines an emergent transversal narrative in the apparatus of geographical folds between the East and the West, evoked through radical and foreign expressions and staged liminality. The cinema of Hong Sangsoo is rich in this liminal and liquid materiality. I have chosen his film *In Another Country* as the best example to illustrate Horizon Aesthetics. The film gives precedence to emergent expressive modes from different geographical spaces and times, evoked on the similar paradigms hovering between East and West. This is perceived as a *taking-form*, expressing internal tensions of autonomous forces. It is a form and formless expression or language that is felt as a quality of experience, passing through the everyday that intersects the in-between and one another: *double-bind*, *twofold*. This new subjectivity can be felt as different qualities in an inseparable yet different double-bind body. For this form and formless expression and language, Deleuze and Guattari's concepts of insertion, threshold (*betweenness*) and foreignness will be examined through the apparatus of film philosophy.⁷⁹

⁷⁹ This chapter is based on and modified from my paper. Lee, Mi-Jeong (2019). "Horizon Aesthetics: Neo-Narratives Between East and West in Hong Sang-soo's *In Another Country*." Adeena Mey & (Kyung Roh Banwart (Eds.) *Neo Geography*. pp. 150-175. Pregassona Switzerland. ISBN. 978-2-8399-2651-5. (Distributed by Les presses du reel.)

In Another Country
 (다른나라에서 Da-reun na-ra-e-seo)
 Written and directed by Hong Sangsoo

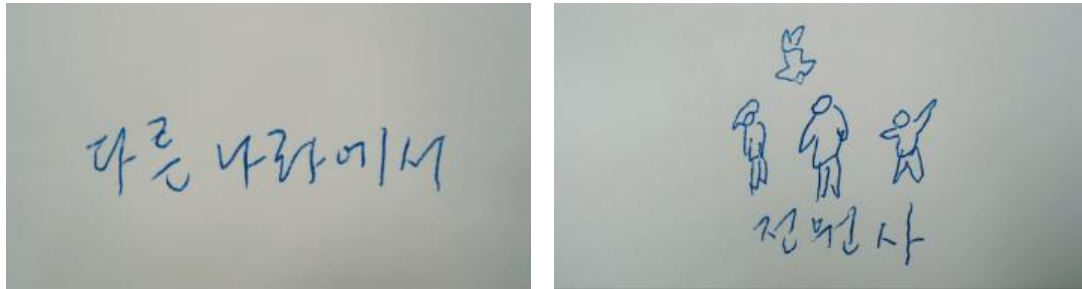


Fig.7 ⁸⁰

Running Time 89 minutes
 Aspect Ratio 1.85:1
 Shot in Digital Camera and transferred to 35 mm
 Total number of shots 69 shots
 (over 40 per cent are long-takes)
 Sound Dolby SRD
 Production Year 2011
 Releasing Year 2012

Produced: Kim Kyung-hee and Hong Sangsoo
 Cinematography: Park Hong-yeol, Ji yoon-jeong
 Music: Jeong Yong-jin
 Editing: Hahm Seung-won
 Production company: Jeonwonsa
 Location: Mohang, South Korea
 Cannes International Film Festival 2012

⁸⁰ Still images in the opening credits of *In Another Country*, hand drawn by Hong Sangsoo

2.1 Visitors On The Horizon

In Another Country director Hong Sangsoo's twelfth feature film, is composed of three narratives that weave in-out as the plot evolves. Through the repetitive wandering of the main character Anne, in the small seaside village of Mohang, the film suspends questions of personal identity and geographic destination. She is a French *fish-out-of-water*, surrounded by a cast of Korean characters. It becomes clear that there are three versions of Anne, all similar yet different, each with a unique material potentiality framed by the infinite horizon of the sea. The default mode of communication is broken English, the limits of which compel the characters to use their bodies to speak, discovering in the process new embodied experiences of time and space. The wandering and fluid narrative gently hovers over a vanishing line that is everywhere, yet always relative to (no)one's position in the world. In the liminality conceived by *the East-West* narrative, a radical and foreign time-space emerges. Each story or episode propels rhythmical variants that materialize outside of the normative dichotomies of nature and culture.

Hong's narrativity affects and is affected through the emergence of precipitous and autonomous forces. He has invented a new mode of expression, which utilizes a variant rhythm of the recursive wanderings and undulations in the everyday, seen through the visible yet ungraspable horizon of East-West. It suggests a twofold, or double bind of East-West narrative. With this premise, this treatise returns to the question of home, what kind of *home* does Anne (the Self) search for? Why does she look at the horizon, the vanishing point? How can she get *there*? Isn't Anne, herself, *a home* or *the horizon*, visible yet ungraspable? Is the horizon the *home*?

Through the multifold characters of Anne, we perceive Anne as a schizophrenic body of being *this* and *that* at the same time.⁸¹ It recalls the form of “phonic gestalt”⁸² because the whole relational body of Anne presents an infinite desire which continuously and recursively ruptures, unfolds and infolds. This way, perhaps we might be able to view various “becomings” that resonate differences of repetitions. A different desire bends and is bent towards a new perspective or perception: both singular and transindividual, becoming one-being-in-the-world. Naturally, leaving behind normative subjectivity, we will experience “a new subjectivity is to begin *elsewhere*.”⁸³ The unmoored and fugitive subjectivity can be felt as different qualities in a twofold body, concurrently.

⁸¹ Woolf, Virginia. (1925) “Mrs. Dalloway”, 2002 eBook.

<http://gutenberg.net.au/ebooks02/0200991h.html> . (Retrieved on November 2019).

⁸² The term “Phonic” is introduced as a kind of resonance by Fred Moten and “gestalt” is derived from the German word to introduce Virginia Woolf’s novel “The Waves” which is in a form without form that organizes the whole as more than the sum of its parts.’

⁸³ Erin Manning’s essay, “Cephalopod’s Dream,” quotes Eve Tuck and K. Wayne Yang, “Decolonization is not an ‘and.’ It is an *elsewhere*.” This quote was revelatory to me. The concept of elsewhere is integral to Horizon Aesthetics.

2.1.1 An opening within the opening



Fig 8.⁸⁴

On a calm morning, a mother and her film-student daughter (Jung Yumi) have a restful moment on a seaside terrace with the horizon at a distance. Their banal conversation over cake and coffee passes like a drop into everydayness, yet reveals that they came to this rural resort town of Mohang to escape from debt collectors. Despite her exhaustion from being on the run, the film student writes a short film script that she has long desired to pen. Variant short episodes about Anne unfold in the imagination of this film student, whose life is momentarily suspended in the resort town and enveloped in anxiety, boredom and instability. Within this condition, the precarity of everyday *life* is accelerated in the dialogue and gestures of the mother and daughter, in contrast to the translucent water-colour-painting-like-environment. These contrasting factors are asymmetrically harmonized to create a type of “narrative-aura” in the time-image. This is the film’s opening scene – a long-take, static and wide angle shot.

⁸⁴ The opening sequence of *In Another Country*. This can be regarded as a prologue or auxiliary of the story of Anne(s).

The microcosmic scale can be felt in scenes inside the motel, and when gazing at the sea and the horizon. It is communicated through location, character, and the triviality of events: all of which are affected on a grand scale by the vast and forceful weather. It re-composes an experience that affects and is affected by the narrative parallels between waiting/desiring, and moving/resting, in a constant attendance for an emergence that is yet to come. The crystallization of the real but abstract experience on the horizon is repeatedly embodied in the time-image and the narrative, in everything from the script writing, location, casting, and shooting, to the camera use, editing and mise-en-scène as a whole.

2.1.2 Multifold Character, Anne(s)

Voyager

We first see Anne on the beach of Mohang. She is a filmmaker from France visiting her friend, Jungsoo (Kwon Hye-yo) who is also filmmaker. He is accompanied by his pregnant wife, Gum-hee (Moon Sori). They are all staying at the West Blue motel. Jungsoo tries to remind Anne of a moment of perceived intimacy at a film festival some years ago, but she does not remember. She encounters a nameless lifeguard (Yu Jun-sang), who appears in all three episodes. These characters, whether French or Korean are temporary visitors in a sedentary location, the beach town Mohang. The same motel, and the same horizon appear in each episode.

Lover

The second story opens in the entrance of the *West Blue* motel which is used throughout the entire film. Anne arrives alone at the motel where concierge Wonju (Jung Yumi) the film student/screenwriter in the first episode, greets her and guides her to the same room. This time Anne is a married French woman living in Korea and having an affair with a famous Korean film director, Moonsoo (Moon Sung-gun). Anne is disappointed, because her lover has not yet arrived. With nothing to do in a new town she does not know anything about, she wanders around aimlessly. She meets the lifeguard as if for the first time and feels delighted to follow him discreetly down the street. Anne eventually meets her lover on the beach but they quarrel because of his fear of gossip and worries about his reputation. In the middle of this story, Anne suddenly wakes up in her room: Wonju (the concierge) is knocking on one door while her lover, Moonsoo, knocks on the other. The viewer has no clue whether the shown events are real or only happen in Anne's dream. There are several remarkable dream sequences and absentminded sequences in the second episode.

These motifs amplify Hong's techniques of how to shifting the known narrative form towards the form and formless one. Hong's new expression comes not only through the use of camera eye like a *stylo* or brush with sudden jump-cuts and zooms in-out, he also uses events which are on the fence between *real and abstract*, such as dreams and absentmindedness and sudden waking up. These events or techniques create a *threshold*, a gap and a distance or a cut between one another. This is far different from disconnection or discontinuation. Rather it could be perceived as the threshold creates a vanishing point on the horizon which is visible yet ungraspable. Furthermore, Hong operates different kinds of *threshold* within the same story. By permitting an autonomous motif coming into the location, the different quality of thresholds (insert shot as a cut or in-betweenness), his conventional narrative setting shifts into a nonlinear time-space image within the same story.

Wanderer

An intoxicated Anne is on the beach. She sees the swimming lifeguard who then emerges from the sea, and passes her. This time, Anne plays a divorcée who is seeking herself. Perhaps she drifts. There is an instantaneous connection between Anne and the lifeguard, as in the first episode. Anne wakes up in his tent near the beach (it is not clear what time it is, but this occurs “on the fence” between sunrise and sunset). At the end of this episode, Anne’s wandering takes her to the same intersection, which reappears constantly throughout the film, and leads her in a different direction again. It seems Anne is in search of the Self, on an ontological wander.

Anne, the lifeguard, and the newbie screenwriter

The nameless lifeguard is played by Yu Jun-sang. He appears throughout the three episodes just as a lifeguard who makes a song and sings it for Anne, and expresses his feelings to Anne casually and genuinely. Perhaps he and Anne have an instant affair, perhaps, the multi-story happens only in a dream of Anne(s). We do not know.

The twofold or multifold character/body of Anne(s) create an embodiment of the more-than one. Different qualities of experiences take different shapes or form, (un)folding onto varying intensities like between *penumbra* and *shadows* (Fig. 5). Hong’s organic characters and narrativity juxtapose like a shadow within the shadow abutting, permeating and overlapping with no boundaries between real and abstract. They are interlinked and inter-related with one another that is felt as a singular Anne within the whole body of Anne. This kind of inter-relationality of the schizoid Self continues and weaves incessantly. It interacts and interweaves with other characters as well: each character breaks into several characters within themselves: the film student plays another persona of herself as the screen writer. This style resonates with

Deleuze and Guattari's "one or several wolves" that oneself ruptures into several of themselves within.⁸⁵ It is the concept of multiplicity of Deleuze and Guattari. Hong juxtaposes multiple characters one by one: Wonju as the concierge and the film student, objects of the objects (three umbrellas - the umbrella), environments (this rain and that rain) and Anne(s) - the lifeguard. Indeed, the lifeguard is a threshold for Anne, and the schizoid character of Anne(s) is the threshold of the film. They are not the same quality of threshold. Rather, each and all of them evoke and alter to the more-than different qualities, within the relationship of the Self, and with others concurrently. Huppert as Anne seems to traverse boundlessly between the silver-screen character Anne *and-or-perhaps* the off-screen reality, Huppert herself. Therefore, the multiple Annes, and Huppert herself all seem like foreign beings in another country. This feeling of foreignness is amplified by the suspension of one's mother tongue. On the level of physical appearance at the surface of the film, Anne is the only non-Korean. However, none of characters are local, and all of them are unfamiliar with the town, as temporary visitors or seasonal workers. Little of the dialogue is in anyone's mother tongue. Gradually viewers realize that all of the characters feel like foreigners in Mohang, and they all see the others as outlandish.

Personas of the actors are offered to the viewer as if not only following the fabulation of characters in the film, but also watching their real life on a heterogeneous threshold of reality and dream. Huppert is portrayed closely to herself in real life, coming from France and working in the film industry. Each character is also closely adapted and rendered as a character with their real-life objects, wearing their own everyday casual clothes, and natural make-up. The character's names are the same in the three independent episodes. The pregnant woman (Moon Sori), who is the wife of the Korean director (Jungsoo) in the first episode, appears strikingly similar to her real-life personality.

⁸⁵ ATP, 2. "1914: One or Several Wolves," pp. 34-41.

2.2 Insertions: Difference of Repetition

Insert 1.



Fig. 9 ⁸⁶

This scene is immediately cut and followed by the next scene, an insert shot of the film student, Wonju (Fig. 8). Her narration begins: “I am writing a script to calm my nerves. It was about a woman running from debt. But now, it is about a charming French visitor. She is a successful French director, like the woman I saw at the Jeonju Film Festival.”

Wonju’s offscreen voice narrates her short film synopsis as she writes the story alone in her room, the first story of Anne on the beach. This motif hints at the conditions of a newbie screenwriter, bored by the everyday, who is born in passing through a halted time and space. The film arises from boredom, anxiety, precariousness, temporality, wandering and even idleness in a state of dreaming or drunkenness.⁸⁷ A static shot.

⁸⁶ The film student, Wonju is determined to write a short-film story.

⁸⁷ This refers to Nietzsche’s aesthetic notion of *dream* and *drunkenness* from his first philosophical work, *The Birth of Tragedy*. Dissolving the boundaries between self and other, it illustrates Dionysus’ principle of inability to discern appearance and reality.

Insert 2.

When the camera returns to Wonju's room, a jump cut, she is still there, writing. She re-begins with a new story about the woman Anne who is now having an affair with a Korean director.⁸⁸ This is seen as another insert, within the opening sequence. The use of inserts in Hong's film delineates Deleuze's concept of threshold. It cuts the story and opens up into another: a thousand stories within the story, continuing incessantly. The technique of insert as threshold is remarkable and important to Hong's narrative. He often uses it to rebegin anew.⁸⁹

Insert 3.

Another sudden insert shot again cuts back from the second episode and returns to the film student, Wonju in the same room, with the same atmosphere as in the first and second episode. Wonju tears the pages and rewrites. As she narrates, the third episode begins on screen and the film returns to the same beach.

[...] a variable point of subjectification serves to distribute two subjects that as much as conceal their faces as reveal them to each other [...]⁹⁰

The story is sliced into two sections by the insertion; the threshold hovers between these two opposite faces, one is right and the other is left. The condition of threshold is one of "in-betweenness," of distance, gap or *décalage*, between two opposing directions. With the internal tension on this line, the materiality of the film appears and disappears, connects and disconnects in different resiliencies and combinations.

⁸⁸ See page p. 85 about the lover.

⁸⁹ *ATP*. p. 298; 340

⁹⁰ *Ibid.* p. 131

The threshold is conceived in relation to double subjects in the same body, that one conceals while the other reveals.

The entire film is orchestrated with omissions and insertions. This radical mode produces a tension and sense of wandering within the story. Real desires appear and traverse not only through the three different characters of Anne, but all other characters and events in the episodes *through* and *with*, like the inter-relational movement of Chuang-tzu's *penumbra* on the fence of the *real but abstract* body. The episodic experience of Anne in the film embodies the individual's infinite desire, fragmentally illustrated in a simple line of flight: the threshold between reality and dream, which is continuously blurred.

Thinking through Deleuze and Guattari's concept of *threshold* (Chuang-tzu's *penumbra* shadowing it), Hong's use *insertion* performs the double-bind functions; building a story inside the story. A simple story of the everyday is built on an architectonic or *diagrammatic* structure that interweaves episodes through the use of insertions. The director's sudden use of insert cuts dismisses or destabilizes the flow of the narrative. It breaks the familiar rhythm as a new story emerges in a re-assemblage of the same material. Simultaneously, the structure of the film can be regarded as a case of extensive use of insertions that do not completely disrupt or dispense with the entirety of the story. It evokes the twofold or double-bind expressed in variant forms by Deleuze, Guattari, and Chuang-tzu. As a consequence, each episode can be separated into an independent film, yet they remain connected to one another like an addendum to a book that is composed of a thousand plateaus.

2.3 Love Story: Foreign, So Foreign

Deleuze says that there is a geo-music, a geo-philosophy, that he considers to be profound countries, and that are his countries. Parnet says, foreign lands, and Deleuze continues, his very own foreign lands...

- *Vas Voyage*⁹¹



Fig. 10 ⁹²



Fig. 10-1

Episode One. The Voyager

In the opening shot in the first episode Anne is on the beach of Mohang. Anne is looking at the sea's horizon with her friend, a film director (Kwon Hyehyo), and his pregnant wife who appears very close to her delivery date (as the actress, Moon Sori, was in real life). The three of them, standing together on the beach, chat about the meaning of the town's name, Mohang. Neither Anne from France nor, absurdly, the two Koreans know the meaning and origin of this local name. When the two Koreans find broken pieces of a liquor bottle (*soju*) right below their feet (Fig. 10) they complain and blame the drinking customs of most Korean men. Anne listens to this with no interest. The Korean director and his wife fiercely criticize all Korean men as drunkards, macho and bad-mannered. Anne remains absentminded, and her attention

⁹¹ In "V" section of Gilles Deleuze's ABC Primer, with Claire Parnet. Dir. Pierre-André Boutang (1996) - Overview prepared by Charles J. Stivale, Romance Languages & Literatures, Wayne State University.

⁹² Fig. 10 and 10-1. The opening sequence of the first story of *Voyager*. The characters find broken pieces of a *soju* bottle, the common Korean liquor, on the beach of Mohang. This peripherality reappears in the third love story: standing on the beach, Anne is drunk and throws the empty *soju* bottles in the same spot in the first episode's opening sequence.

is pulled into the scenery of the sea, encompassed by the horizon. It is obvious that all the characters are somehow foreign to this time-space no matter their different origins and languages, whether French or Korean. The camera moves in an arbitrary way, like human eyes or a brush do; camera-stylo: zooms and panning.



Fig. 11. Episode One



Fig.11-1 00:04:11



Fig.11-2 00:04:08 ⁹³

Anne is looking around and her eyes stop on a man swimming in the sea. Soon, the man comes out of the sea and passes by her. The three seconds of pan and zoom shot is a brief way of establishing a relationship between the lifeguard and Anne. The lifeguard emerges from the sea and seems always to be passing by or around and near Anne throughout the film. (Fig. 11-1 and 11-2). A similar scene appears in Episode

⁹³ Fig. 11, 11-1, 11-2. Anne's point of view on the beach in Episode One. She and the nameless lifeguard look at each other from a distance. The long take in zoom in and out happens very quickly. The instantaneity is felt. (Yu June-sang)

Three: a different Anne with the same lifeguard. Their encounter is anew, they do not know each other. The scene is captured with interesting camera movement; sudden pans and zooms from Anne on the beach to the lifeguard in the sea, returning to Anne. The camera moves with the same speed as the human eye. These could be the key shots of an instantaneity, a twilight moment in Episode One and Three, though these two shots are only a few seconds each. It is striking to capture the connections and gaps between Anne and the lifeguard, lingering and weaving throughout the whole film. The camera pan begins (Fig.11-2) from the left, and moves along with Anne's point of view (Fig.11-1): depicting her feelings for the lifeguard in the sea. These three seconds of the camera panning without a cut seem to encapsulate the general plot and resonance of narrativity of the film: a durational flight in-betweenness of one another, and a feeling arches over them as an incessant invisible line of flight; horizon aesthetic point of view.



Fig. 12 Episode Three. Another passing by the lifeguard and Anne on the beach. POV of the lifeguard.

Hong's autonomous-like long-take scenes with arbitrary camera movement suggest that trivial wonders of the everyday actually bind one another together. The story of visitors within a visitor, foreign temporalities within a foreign temporality unfolds. The camera use of zoom and panning shots in Fig. 11 and Fig. 12 are very much

intended to capture and express an instantaneous feeling remains as a haecceity and singularity. The image captures a trace of passing through as aura-aesthetics.⁹⁴ Here, Hong's use of the camera as a pen/brush or real-eye in a single long take as a sequence shot (*plan-séquence*) is remarkable.⁹⁵



Fig. 13⁹⁶ Anne in the terrace with Jungsoo. Both are in Episode One.



Fig. 14⁹⁷ Anne with the lifeguard in his tent.

Allowing the viewer to assemble Anne's different stories together dismisses the established diagrammatic linearity to create an unceasingly speculating narrative. For instance, the viewer might imagine that the relation between Anne and the lifeguard happened in between the first and third episode. Nevertheless, each episodic event can be lucidly linear; the relationship between Anne and the lifeguard, Anne and her lovers weave like a wave on the sea converged with the horizon at a vanishing point. The variant characters in the film appear and disappear recursively in rhythmical or singular movement between episodes: multiple roles in each character appearing and disappearing and reappearing like a wave: encounters between the horizon and the

⁹⁴ See Chapter 1.3 and Chapter 3.1.

⁹⁵ For the cinematographer of *In Another Country*, Park, Hong-yeol describes in an interview that he had to practice a hundred times to make this shot smoothly in one long take. Source. Interview. (04.2017) Seoul : *Cine 21*. http://www.cine21.com/news/view/?mag_id=86971. Retrieve, 2017.

⁹⁶ Anne's Korean friend Jungsoo tries to rekindle an intimate event happened between them in the past, but she does not remember. On the balcony of the motel West Blue in Episode One.

⁹⁷ Anne is amusing herself in the camping tent of the lifeguard near the beach. He improvises a song for Anne: *Anne, this is the song for you*. Anne's is the most joyful laugh we hear in the film.

sea, the horizon and the earth, the horizon and Anne(s). Variant Anne(s) fold, unfold and infold at converging points moored by Hong: the Mohang beach, the motel West Blue, the insert shot of the screenwriter and the lifeguard, etc. Within the resonance of the axiom, “our visibility is limited,” the film conjures an experience of the outlandishness of everyday life. This foreignness we encounter is our everydayness as living and lived experience, which is like an un-prehended leaking drop, thus life contains a lack and precarity, and anxiety. Hong’s simple and feather-light everyday story ultimately suggests an ecological understanding of life, which we all experience daily. The corpus of Hong’s entire work is built on a geo-ontological aesthetics that undulates in waves, conceiving the twofold or double-bind body; the form and formless horizon aesthetics, which can be merely speculative in the form of a *taking-form* aesthetics.

Episode Two. The Lover

In the second episode, Anne is the lover of a famous Korean film director (Moon Sung-gun). Her feelings are slipping onto the lifeguard, unconsciously. Anne’s lover (the director) pays too much attention to his reputation but not enough to Anne.



Fig 15⁹⁸



Fig. 15-1

⁹⁸ Fig. 15 Anne runs into the lifeguard while following her lover on the beach. Fig. 15-1 Anne and her lover at a restaurant in a *two shot* scene that is somehow known as Hong’s favourite shot: a coinage by David Bordwell.

On the beach, Anne runs into the same lifeguard and has a friendly chat with him. This petty event causes a quarrel with the director. But it turns out that quarrel was in Anne's dream while she was waiting for her lover's arrival at the motel. Anne's waking up scenes repeat in the same room. Each time there is a story going on and it is interrupted only to begin a new event/episode inside Episode Two. Anne and, at the same time, the viewer realize that the event was in her dream, not in reality. The awakened Anne is now running into the lifeguard on the street. She follows behind him joyfully in the bright tone coloured daytime, as if the lifeguard is guiding her through this new town. She nears the lifeguard's camping tent and asks him the same question she asked in Episode One, "Where is *the lighthouse*?" He doesn't know but this time at least he understands what lighthouse means in English. The second story also unfolds another banality of the everyday through the motif of temporal visitors in a new town. All events, gestural and broken dialogue lie on the fence between real and abstract: an insert shot of the film student writing the screenplay and Anne's recursive dreams are used again as threshold. It is a cut that has the double-bind or twofold; ending the previous story and opening the new story simultaneously. With no spectacular events, the second episode intensifies the rhythmical banality entangled in everyday. The colour tone is warm and bright.

Episode Three. The Wanderer

Anne is now a wanderer, divorced and seeking a purpose in life. The scene opens as she arrives at motel *West Blue* with a female friend who is a folk-art professor. Anne tosses banal and teasing questions to a monk, wanders and stands on the beach alone, looking at the sea encompassed by the horizon, while drinking the Korean liquor, soju. She is plainly drunk. She throws the empty soju bottles one by one as she drinks. She continuously takes more bottles from her bag. The same lifeguard comes out of the sea and passes by while glancing at her. She and the lifeguard talk, and she asks

him the same question: “Where is *the lighthouse*?” All three protagonists are named Anne, and all are played by Huppert: a visitor, a lover, and a wanderer, whose short visit in another country connects her with the temporary visitors at the Motel West Blue. The narrative operates within the rhythm of differences of repetitions. Nevertheless, the entire story has a few convergent shelters such as the beach, the yellow tent and the Motel West Blue: particularly the entryway stairs of the motel. The same street, beach, intersection, tent, peripherals of the everyday and characters appear and disappear throughout the story. The relaying stories are woven together through subtle differences and repetitions in the assemblage of schizoid feelings.

2.3.1 Zones of Mohang and the Motel West Blue

Anne wanders constantly in Mohang, which is visually encompassed within the horizon. All the characters stay in the West Blue motel, with the exception of the lifeguard (Yu Jun-sang) whose yellow camping tent is an extendable and temporal home. These three zones of temporal home intersect and weave the unplanned story. The tent-home, seemingly inadequate in wind, fits well with the lifeguard, whose job is seasonal and precarious, filled with immediacy. He is an outsider, like everyone else in the film. The variable experiences happen around, near and inside the tent that weaves and waves in the love-affair episodes. In this way, the same materiality of location (landscape) of the motel West Blue is felt as a new space, image, therefore, a new experience at any-time-space-whatsoever. In the wake of Hong’s techniques, which register on an affective level, an unfamiliar feeling of foreignness is mapping a new geography and genealogy.

Encircling the three accounts of Anne's romantic affairs, the narrative hints at the continuation of time, passing through each of Anne's liaisons. It seems the first episode traces Anne's past affair, which appears to have taken place some years ago at a film festival (the terrace sequence with Anne and Jung-soo). The second episode (with the famous director Moon-soo) appears to move into the present love story, in which Anne's anxiety, boredom and wandering mind are at their most heightened. The third episode illustrates a passing through relationship between Anne and the lifeguard. Their relationship lingers in abstractness. Sometimes it appears on the fence of the in-between real-abstract realm. This twofold relationship can never be defined nor moored but flows like the passage of time; the temporality remains and is remembered at a quality of experience.

In fact, the entire film is viewed through affective materiality, organized into assemblages of temporal and asymmetrical modes. All of the characters are temporary or seasonal visitors to the remote town, transient in their experience; staying in the single motel or camping in the single tent in the film. There are brief rain showers and undulating waves, both of which also add rhythmical variances and temporality. Ever since Hong's adaption of digital technology, his narrative uses more fugitive setting and natural conditions. It is rare to find a single shot set in a stable home. The entirety of his work rests on spatiotemporal movement. The fugitivity and temporality are among the kernels necessary to reading the body of Hong's cinema.

2.3.2 Desires at Threshold



Fig.16 (00:39:29)⁹⁹



Fig. 16-1 (00:49:26)

Hong often uses daydreams and dreams as motifs that break the continuity of the story. They shift the known story and permit a division of the story into before and after. They offer an escape from the established environment to disconnect and move to a new one. The repeated use of Anne's dream sequences opens up a gap: it becomes the threshold within ubiquitous materialities.

Anne wakes up from her daydream to the sound of a knock on the door (Fig. 16) from the motel's concierge. The second dream scene (Fig 16-1) depicts a dispute with her lover (the Korean director) at a restaurant. Suddenly the camera cuts back to Anne's room, where she is startled awake by a knock on the door from her lover who has arrived to meet her. Then again, the meeting with her lover seems not to have happened in reality. These two dream instances of Anne's sudden waking occur within 10 minutes intervals. This interval is a threshold. It is a leap from the dormant force, autonomously unraveling the presupposed and established narrative to fly beyond its limits. The gap functions like a seed that sows the feelings of doubt, anxiety, precarity, drunkenness, and boredom of the everyday. The feeling flows through the story, intruding upon individual subjectivities and rupturing the

⁹⁹ The two figures in use (Fig. 20 and 20-1) in Episode Two. The director Hong seems to have shot several takes of this scene of Anne's waking up and used them in different events.

established story. The motifs interrupt the movement from one storyline to another. The effect of an insert-shot, adding and omitting time and space by insertion, affects a subtle shift and conceives a new perspective: at least, the story before and the story after. As the threshold is a point of rupture and entry for the rhizome (according to Deleuze and Guattari, and Chuang-tzu), it permits bending, connecting, and disconnecting each molecular element to the given materiality in the story. It becomes a new materiality in the assemblage within. Now, through the concept of threshold, the story becomes open to innumerable entrances, weaving new branching stories.

The episodic experiences of Anne in the film embody the individual's infinite desire, fragmentally illustrated in a simple line of flight: the threshold between reality and dream, which is continuously blurred. Hong's repeated use of dream imagery reminds me of the work of Jean Cocteau who characterises a dream as "nothing surprises us in it. With no regret, we agree to live in it with strangers, completely cut off from our habits and friends." And he utters the film making as a sleep of dreaming:

When I make a film, it is a sleep in which I am dreaming. Only the people and places of the dream matter. I have difficulty making contact with others, as one does when half-asleep. If a person is asleep and someone else comes into the sleeper's room, this other person does not exist. He or she exists only if introduced into the events of the dream.

Jean Cocteau¹⁰⁰

Jean Cocteau's alchemic film trilogy, *Orphée*, delineates an inseparable relation and exemplary threshold between life and death of the twofold body. This inseparable yet ungraspable quality can be conceived through a permeable flow of passing through a time and space at immediacy, characterized through the poet, *Orphée*. Cocteau claims that filmmaking is *a type of sleep* that inhabits the time-space in between reality and dreams: hinging on the moment of creation. His remarks on the inseparable yet

¹⁰⁰ Cocteau, Jean. *Orpheus*. Excerpted from *The Art of Cinema* (1992). Reprinted by permission of Marion Boyars Publishers, New York, London. From Film Essay section of Criterion. Retrieved, 2017.

ungraspable relations of dreaming and “the events of dreaming,” and “the sleeper and someone else comes into the sleeper’s room” evoke the Eastern parable *Butterfly Dreams* of Chuang-tzu. He elucidates the occurrence of real and abstract experience as felt in the same body.

When we dream we do not know that we are dreaming. In our dreams we may even interpret our dreams. Only after we are awake do we know that we have dreamed. But there comes a great awakening, and then we know that life is a great dream.

Chuang-tzu¹⁰¹

In this parable, subjectivity is conveyed in relation to the changing position one occupies in the world. Deleuze’s concept of *real but abstract* similarly suggests the inseparable liquidity and liminality in the movement of matter. The resilient and inseparable relationship of the two worlds traverses the bifurcation of the familiarity and unfamiliarity of the everyday life. The linearity of the story is broken up by abrupt shifts, as it moves between the story of reality and dreams, which permeates the cinema of Hong Sangsoo, so much as to become a banality in his world. The viewer is left without a concrete narrative to be moored by, as the flow of the story slips into doubt and confusion, even in regard to its own workings. The distance, gap and *décalage* is felt affectively between the screen and the viewer, the director and the characters, and Anne and Isabelle Huppert, herself.

¹⁰¹ *Chinese Philosophy* (1969), the first edition. Trans. and compiled by Chan, Wing-Tsit. Princeton University Press, Princeton, New Jersey, p. 189.

Fig. 17 ¹⁰²

Fig. 17-1

The torn and disposable camping tent crystallizes a temporality of one of the most significant, poetic time-images in the architecture of Anne's three love affairs. In regard to shelter, Anne's feelings wander and inhabit the space between the opposite lines of comfort-discomfort, stable-unstable, resistible-irresistible, and secure-insecure. The liquidity of the story means it can evaporate at any given second: events that occur in the same location pass into actuality through an assemblage of everyday peripheral materials. The experience of immediacy is reified through the characters, locations/landscapes, and weather, equalling a variant totality that is felt as extremely material.

Anne's continuous awakenings in *In Another Country*, and her unceasing drift reify the actualization of the concept of the *real but abstract, through a* process that sits at the edge of the threshold between dream and reality: between the intensities of caution, refrain, and sobriety, and their opposites: laziness, drunkenness and rupture. Individual feeling is repeatedly shattered and then re-established out of the narrative, allowing a new story to emerge from the familiar conditions of the narrative. The constant ontological revision of the quotidian in Hong's narratives suggests an ecology of care. The entire materiality of the film, *In Another Country*, is attentively

¹⁰² Anne is jolted awake to find herself under the lifeguard's arm inside the tent and tries to figure out the unexpected situation. (Episode Three). It recalls Nietzsche's notion of *dream* and *drunkenness* from his first philosophical work, *The Birth of Tragedy*. Dissolving the boundaries between Self and Other, it lays Dionysus' principle of inability to discern appearance and reality. With which Anne, she is with her-self?

choreographed within this boundary of “care,” which arises from the excesses of the two-fold time-image. The narrative is composed of the fluid and arbitrary motion of a flowing form without form. All materiality, including characters, take part in the incipience of the narrative, through the immediate and almost urgent process of image-making. At the same time, each object/person stands alone in their own threshold, beginning and taking part in their own story: an umbrella has its own story to unfold as the umbrella, the tent has its own story to unfold, and likewise so does Anne. The quality of materiality, whether human or non-human, is elucidated: there is no feeling of inclusion or exclusion in the microcosmic production. The film is an assemblage of fragments of the everyday, so the narrative is built with the intensity of subtraction: gaps or absence of materiality. The sense of care thoroughly permeates Hong’s singular narrative, which transverses beyond the confined norms of the self, human and non-human, the cosmos and non-cosmos, the subject and the non-subject. The potential force pours out incessantly, in the words of Arakawa and Gins, it can “dissolve into, abut, overlap, or nest within,” like abstraction existing within reality, even if it is never actualized.¹⁰³

2.4 Liminal Narrativity

Cinema contains a special technique that crystallizes a motion in movement; a *passing into* that can be stretched, repeated, and omitted elastically through the optical lens onscreen. This moving in movement experience; haecceity, appears with a quality of immediacy that ruptures into different tonalities. Deleuze defines a particular type of film called the “time-image” which does not “measure” or “represent” movement, but is the assemblage of the movement that folds into time to travel at any-time-space-whatever. Thus cinema-language, particularly through the time-image, pulls out language’s power beyond its literal form. Massumi delineates

¹⁰³ See the reference of Arakawa and Gins in Chapter 4: *The Body That Hums, Ungnyeo’s Cave*.

the qualities of the “double” or “more-ness” as immeasurable potentialities with an example of an object that “is doubled by its own likeness.” Through this, we can perceive a thing not only through its visible form, but also through its surroundings: what it is not, and what takes on its shape, “the thing-like.” An object is composed of and with its surrounding “aura,” folding together with the excesses of life, producing a unique tonality. Such experience can be felt through a quality of immediacy, which produces a singularity in the folding of multiplicity, opening up the potentiality of infinite variations of its likeness to emerge. This double-fold experience, in passing into “aura-effect,” can be reified and crystallized on screen. The simultaneous and autonomous quality of “the thing” is resonated within the assemblage of the two-folds or the more-than materiality, where technology meets a fabric of fabulation; the intrinsic attributions of perception are opened up to the visible and invisible, through a simultaneous act of appearance and disappearance in space-time. In this light, cinema as a medium is in fact composed of the assemblages of this kind of “aura-effect” from all fields that are extracted, subtracted and condensed in the form. The time-image cinema is, as a whole, not only the image itself but all the processes of folding in its “aura-narrative”: the music-score, editing, camera, location, actors personas, performance, meaning that *the narrative is composed of the environment*.

Hong’s inserted shots can become an entire scene or a short episode, which thereby invents a new mode of expression. The recursive storytelling, with the frequent use of non-linear jump cuts, can also be conceived as a technique of extension within insertion. Considering Deleuze’s notion of the surface at a threshold, the insert shot has two different functions concurrently at a rupture. A story inter-disconnects fragmentally to multiple stories, and simultaneously connects oneself within. It is the same in Hong’s use of the camera (the abrupt zoom in and out), which ravel and unravels the film to be a multiplicity of stories, yet the sole story within. The insertion caters to a new introduction: facing both the end of one sequence and the beginning of the next. It takes place through the moments of entry in the story (ex.

greeting sequences in *In Another Country*; in differences within repetitions). Deleuze and Guattari postulate “the self is only a threshold, a door, a becoming between two multiplicities,” so Hong’s insertion speaks to the twofold idea in the body that breaks and permits the leaking of one story into another, without reducing the entire narrative’s singularity. A baseline remains throughout the splintering. The sense of Anne’s intrinsic character is not reduced, while her role continuously switches from visitor, to lover, and finally to wanderer. Anne’s incipient drifting alone suggests an act of soul-searching, coloured by the setting of a sea village reaching to the horizon. Again, the film has no beginning nor ending, just an unrelenting story, undulating on the horizon in a state of repetition, through the amplified use of insertions wavering at thresholds, unfolding the multifariousness of Anne.

Rhythm is never on the same plane. As that which has rhythm. Action occurs in a milieu, whereas rhythm is located between two milieus, or between two intermilieus, on the fence, between night and day, at dusk, *twilight* or *Zwielicht*, Haecceity.¹⁰⁴

According to Hong, his intuitive feeling affected him with a strong autonomous urge to use a painterly approach in his cinematic work. The camera eye follows characters’ feelings and body movement as if the viewer is accompanying the character in the film. The camera expresses both the character’s movement and the viewer’s desire to go along with them. At first, the camera eye in Hong’s films was perceived by critics and the public as questionably abrupt: an unmediated and insecure act. Yet, the camera movement creates its own liminal character, not as an object or tool, but as the subjectivized narrative itself. By now, the temporality of the repetition, executed through this unmediated camera technique, placed in the middle of the storyline, has become one of the emblems of Hong’s style.

¹⁰⁴ ATP. op. cit., p. 346.

The liquid and liminal experience is like twilight wavering “between two intermilieus” that are affected through an internal tension. It continuously moves from one space-time to another, “on the fence, between night and day”. The quality of experience is outside of rigid and known frameworks, including dichotomous thinking. Rather, it expands in a rhythm of variances. The cinema of Hong Sangsoo, through the technique of *insertions* in perspective and in the body, is not about what the story is, but an awakening to the sliced and fragmentary nature of everyday. His cinema intervenes into the rigidity of known history, culture and nature. Again, Hong’s interest is not to build a linear story that is centred on characters, locations or conditions in the conventional manner. Rather, it contemplates the relationship from different angles, assembling the same content differently. The internal tension affects a change of the narrative’s expression and form. Hong’s narrative unfolds isomorphic matters as a rupture of desires that is yet and never determined. It creates a new foreign body of content and expression, exhibiting Hong’s singular and aesthetic language. The collective multiplicities, as a whole body of materiality, present the narrative wings to become, in Deleuze’s sense, a continuous “line of flight.” It is an undeterminable line, we cannot see the beginning and ending of its flight. It is an expression and form budding from a nomadic fugitivity, in need of temporary shelter; the origin is deterritorialized and inhabits foreign conditions. Hong features fugitive experience in the entire body of his work as a new language.

Hong’s affective materiality, the same characters and objects, perform and move freely in and out of the screen or the narrative. It is an open frame. In the case of *In Another Country*, the film is welded, one episode to another, in the use of objects, locations, and even characters without sharpening the boundaries, while also admitting contrast. For instance, Jung-soo and his pregnant wife (Gum-hee) who are in the first episode, reappear in the third episode as the same characters, as if the second story had never intruded upon their narrative. They are meeting with Anne who is now a different character, turning from a visitor to a wanderer-seeker of the

Self. A mere fraction of time and space has passed in the everyday life of the town. It appears nothing in the landscape has changed. The horizon undulates like a wave and so does the narrative.

With the dissipated sense of identity, nationality, or mother tongue, the narrative drifts in the middle of the double subject and everything becomes a part of its line: the entirety as multiple and generative. It is an aesthetic experience of the unfamiliarity of the everyday, like being homeless in the universe or in a void, where everyone else feels at home. The whole body of the narrative operates in this emergent temporality, which expresses a feeling of ephemeral-perpetual foreignness.

Thus cinema-language, particularly through the time-image, pulls out language's power beyond its literal form. Massumi delineates the qualities of the "double" or "more-ness" as immeasurable potentialities with an example of an object that "is doubled by its own likeness." Through this, we can perceive a thing not only through its visible form, but also through its surroundings: what it is not, and what takes on its shape, "the thing-like." An object is composed of and with its surrounding "aura," folding together with the excesses of life, producing a unique tonality. Such experience can be felt through a quality of immediacy, which produces a singularity in the folding of multiplicity, opening up the potentiality of infinite variations of its likeness to emerge. This double-fold experience, in passing into "aura-effect," can be reified and crystallized on screen. The simultaneous and autonomous quality of "the thing" is resonated within the assemblage of the two-folds or the more-than materiality, where technology meets a fabric of fabulation; the intrinsic attributions of perception are opened up to the visible and invisible, through a simultaneous act of appearance and disappearance in space-time. In this light, cinema as a medium is in fact composed of the assemblages of this kind of "aura-effect" from all fields that are extracted, subtracted and condensed in the form. The time-image cinema is, as a whole, not only the image itself but all the processes of folding in its "aura-narrative":

the music-score, editing, camera, location, actors personas, performance, meaning that the narrative is composed of the environment.

In this sense, time-image cinema can be perceived as “narrative aura,” tending towards a process of taking-form, which is composed of the flexible, smooth and nomadic side of the object. It is there: at any-time-space-whatever in the assemblage of the whole. In the wake of Deleuze and Guattari’s assertion that “our visibility is limited,” the power of “aesthetic-effect”¹⁰⁵ must be refigured in the recalling of “the missing half-second” outside of our norms and habits of conventional perception. This type of time-image visualizes the movement of time as a singular experience. Deleuze describes this powerful language experience in his book *Cinema 2*¹⁰⁶. He releases the striated and suspended image of language into becoming-language. This experience is one of passing into “likeness,” or what Massumi calls a “semblance.” It can’t be grasped, but its infinite potential is felt. The power of time-image cinema envelops variable resonances that are always ready to rupture and unravel from their sedentary form. Time-image cinema is a schizoid narrative, evoking a more-than in the process of becoming. It feels and is felt, each moment is individual and unique as it is produced in the immediate. This language pulls out an experience of singularity and multiplicity. The time-image touches on and invokes an unfamiliar and unacquainted potentiality in the body that is unaccustomed and inexperienced; it is continuously falling into a chasm; both foreign and novel.

¹⁰⁵ Massumi discerns any movement has an aura which he calls “semblance.” Particularly, the type of semblance occurs in an event, an object, a thing with art-and-life based activity, he calls “aesthetic-effect.” A time-image narrative as conceiving a taking-form is related with semblance theory. Thus, the taking-form contains “narrative-aura.”

¹⁰⁶ Deleuze, G. (1989). *Cinema 2: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press.

Moten's phonic¹⁰⁷ materiality describes a taking-form that folds and unfolds desires in movement; passing into. In a similar manner, Manning describes a "schizz" as that which signals passing into as an expressive act. Hong's narrative produces a filmic environment subject to an autonomous force of passing into that conceives a movement that is leaking and drifting. The story of the film is not predetermined, resulting in an unpredictable quality that hinges on the chosen conditions at each moment, which becomes reified on screen in an experience of immediacy. It is examined with the dialogue in Scene 5 (from Hong's published script):

Scene 5¹⁰⁸ Greeting Scene. Motel's yard: Daytime
 [...]

 (Anne looks at her Korean friend, the film director, Jongsoo)
 Anne: What did she say?
 Jungsoo: Nothing. She said you're very *beautiful*.
 Anne: Oh, really? Thank you.
 Girl: It's true.
 Anne: You are very *beautiful*, too.
 Jungsoo: I suppose we are all very *beautiful*.
 Anne: No, I don't think she was saying that.
 Gumhee: I think so. (Anne shrugs.)
 Anne: *Ok*. So we're all *beautiful*.

Beautiful:

A line of dialogue in the opening scene of the first episode ties the strangers together with the simple refrains of "beautiful!" Everyone repeats this same line throughout the film, yet it applies with different tonalities. Scrutinizing merely the tonality of this

¹⁰⁷ "Phonic" is a kind of resonance introduced by Fred Moten. It delineates a form without form aesthetics like "gestalt," which is a psychology term that organizes the whole which is perceived as more than the sum of its parts. Gestalt is used to describe novels like Virginia Woolf's "The Waves."

¹⁰⁸ Here, each character is perceived as the sum of its parts of Anne (Isabelle Huppert) who is the visitor; Wonju (Jung Yumi) is the narrator, the film student, the screenwriter, and the concierge at the motel; Jungsoo (Kwan Hyekyo) is the Korean film director and Anne's friend; Gumhee (Moon Sori) is the pregnant wife of Jungsoo.

word can offer the concept of thresholds, differences of repetitions. Furthermore, a convergent nexus between one love affair and another which is similar, yet different. Another exemplary scene is Anne's visit to the lifeguard's tent to say good-bye and to give him her hand-written thank-you note. (Episode 1). But he can't read the last word of her handwriting in English: "beautiful." The story now connects to the first episode like a circling: "Oh, you are beautiful!" Hong's narrative structure circulates with no sign of beginning and ending, without any spectacular or special festivity. It is "beautiful as it is," the way of differences of repetitions. All characters express childlike-instantaneous-affirmations not only of the repetitive inquiry about the lighthouse but of "like," "beautiful" and "OK." These expressions are beyond any communication or information, signaling the whole speculative dimension of the film, as well as director Hong's perspective on life – a feeling and finding immanent beauty in affirmative perspectives.

Lighthouse:

Upon meeting the lifeguard, Anne asks the man, "Do you know where a small lighthouse is?" The "lighthouse" is a crypto-signal: a beacon of the lure of a potential relationship between them, in the guise of a wave, recursively appearing and dissolving through the entire story. Hong Sangsoo mobilizes these kind of cryptic threads everywhere in his time-image narrative, through which he renders the wonder of life. When the idea of visiting "a small lighthouse" in the town was suggested by the motel's concierge, it became a motif, opening a conversation between Anne and the lifeguard. The particular gestural dialogue, expressed through the body, is shared only between Anne and the lifeguard when trying to describe the "lighthouse." The lighthouse occupies a dual function of visibility and invisibility: Anne's seeking is defined by the limits of light and dark, where the lighthouse's function emerges only

when the darkness of night disappears the horizon line. The cinema of Hong Sangsoo is exemplary of the crystallized image's puissance, or capture. Each of Hong's films repeats an almost-identical story with similar personas, routines and narratives. An everydayness captures the slippery forgotten and remote peripherals of time-space that distinguish its singularities as more-than. The more-than is felt in haecceity + penumbra, foreignness, temporality, variation and diaspora. In short, the films re-scrutinize familiar materiality to re-evaluate and re-discover a foreignness. The line interweaves singular yet variant relations that drift between them in the resonance of different tonalities, folding signaleptic and cryptic language: becomings-within.

A remark must be made about Hong's use of a music score that repeats in each episode. This could also be a variant tonality of threshold like a humming song in Deleuze. As an oral cue, the simple and repetitive music connects the three different stories of Anne, the liminal and liquid fabulation of *real but dream-like* event. In another musical moment, when the lifeguard and Anne are in his tent, he spontaneously creates a simple song for Anne, and he sings it to her. "Anne, this is song for you... you don't know, you don't know where is the lighthouse... Beautiful, you are beautiful."¹⁰⁹ The unplanned and improvised broken-English song shoots out like an arrow flies to the horizon. In the lifeguard's temporary tent, Anne enjoys the song.

¹⁰⁹ See page 96. The use of "beautiful" is described.

2.4.1 Inadequacy

Hong's favoured stories used to be philandering love affairs between men and women of the everydayness as mirrors for ontological search of the Self while critical of intellectual hypocrisy and human weaknesses. In Hong's latest films, made between 2017 and 2018,¹¹⁰ his aesthetic materiality has shifted to draw more warmth and appreciation toward life and death. It is permeated with a serene rumination lingering on the fence between death and life, love and life, beauty and life. It feels like an ode to life. As Hong's film is not a story-driven or character-driven film, the story itself can be seen only in the awareness of a constant *move* in the liminal and liquid body. For instance, Hong often parallels and juxtaposes the semblance of repressed and subordinated femininity and reliable and preeminent masculinity. His views on society, culture and power are deeply materialized in his film. The character types take form through respectable yet contemptible intellectuals, academics and filmmakers, and exhausted and unstable students, or common people. In the end, their images are permeated into one another. One of the characteristics of Hong's work takes women as integral part of his narrative. This occurs from his debut film *The Day A Pig Fell Into The Well* (1996) to his most recent film, *Grass* (2018). Despite the criticism, Hong has produced on average two films per year, and sometimes three, using digital techniques to his advantage, and creating stories that are fun, light, repetitive. His work is almost an ode to women, even though some of his films exploit sexual scenes: Hong's earlier works often are rated R for viewers over 17-years old.

However, due to his slippery view on materiality, and ontological examination of inter-relationality, Hong's cinema has received cynical criticism from the public and

¹¹⁰ Between 2017 and 2018, Hong made five films: *On the Beach at Night Alone* (2017), *Claire's Camera* (2017), *The Day After* (2017), *Grass* (2018), *Hotel By the River* (2018). His new film, *The Woman Who Ran* will be released in 2020.

reputable Korean and international critics, as much as it has gained international acclaim since his debut. Some viewers are left uncomfortable by his film's slippage between the bleak reality of the everyday in social and relational contexts. They find his films are trivial, repetitive, self-indulgent, therefore, boring. The recursive narrative structure leads them lost and confused. Undeniably, Hong's architectural time-image is built on a porous and flimsy structure. The light, repetitive subject matter, makes Hong a ready target for criticism of the depth and seriousness of his filmmaking. Improvisation, on the level of directing, acting, camera use, editing is viewed as an indicator of laziness, lack of imaginations.

My film is ready to shoot when I have a location, shooting dates and characters.¹¹¹

Hong's film can be seen as an assemblage of events. On the surface, it looks like it was constructed haphazardly. Once he has a motif for the story, he searches for a location, then he contacts actors who willingly work with him for next to nothing without receiving the script before the shooting begins. Hong usually writes his script for that day in the early morning at the location. Shooting takes place as soon as the actors memorize the simple dialogue. Giving these conditions, the unmediated narrative unfolds fluidly: it is subsumable, near, around and encompassing, like an aura. Acknowledging unfamiliar experience, a new expression of radical and foreign aesthetics arises from outside known norms and perspectives. It is composed of thresholds, holding off time's conscious flow, intersecting with Deleuze's notion of double subjectification (a twofold, or double-bind) through the use of interventions. All characters appear and disappear recursively to perform the same or different roles

¹¹¹ "What Things Do Foreign Media and Reporters Wonder About Hong's Film?" (2017). by Kwak Sang-eun. Reportage from the Berlinale Film Festival 2017. https://news.sbs.co.kr/news/endPage.do?news_id=N1004056106. Retrieved 2018. In all of his interviews Hong says that these three are the backbone of his film production. Since his ninth film, *Like You Know It All* (2009) he no longer writes screenplay. Instead, he uses simple notes and diagrams.

with the same physical disguises and voice tones, and the same given name. Consequently, each character always carries connections and inter-relations with the previous or current events, regardless of which actor is playing which role.

The film *In Another Country*, in particular, has received some of the worst criticisms by international and local critics in the second period of Hong's filmmaking (between 2004 and 2012), which followed his astounding worldwide success in the first part of his career, starting in 1996:¹¹²

In Another Country looks very much like something written on a napkin and shot in the one afternoon that Huppert could come to South Korea. Slight, diverting, forgettable.¹¹³

It may be simply to allow Ms. Huppert, one of the most adventurous actresses in movies, the opportunity to try something new. And that might be enough.¹¹⁴

The problem, however, is one of staleness. To indulge in the same tropes in the service of the same themes feels less and less like a method of constant re-examination than merely a refusal to develop ideas in fresh or unexpected ways.¹¹⁵

The most reputable film critics and the majority of audiences, specifically in Korea, also implied that Hong had no further stories to tell, and all of his ideas were dried out. The everyday banality and pettiness of the love affairs are similarly critiqued, seemingly rejecting the triviality of life in general. Another regular criticism is of

¹¹² Hong made 23 feature films between his debut film *The Day A Pig Fell Into A Well* (1996) and the latest film, *Hotel by the River* (2018). Digital technology enabled him to change his filmmaking methods, freed his narrative style which affected on the cinematic form. Furthermore it has allowed him to make as many as three films per year. See Hong's filmography (dated as of 2018).

¹¹³ Peter Bradshaw, *The Guardian*. May 21, 2012. Retrieved, Oct. 2017.
<https://www.theguardian.com/film/2012/may/21/in-another-country-review>

¹¹⁴ A. O. Scott, *NY Times*, Nov. 8, 2012. Retrieved, January. 2018
<http://www.nytimes.com/2012/11/09/movies/in-another-country-starring-isabelle-huppert.html>

¹¹⁵ Nick Schager, *Film Comment*. Nov. 13. 2012. Retrieved, Oct. 2017
<https://www.filmcomment.com/blog/in-another-country-hong-Sang-Soo>

Hong's increased usage of arbitrary zooms and pans, in the style of the *camera-stylo*, which has been increased discernably since his sixth film, *Tale of Cinema* (2005) and becoming freer. Hong's response to these criticisms is simple:

I don't know why but I just felt to do so at that moment to do that way intuitively. I have been lucky to make this film at that time.¹¹⁶

Hong has always given the same answer, which reminds me of a TV interview conducted between Parnet and Deleuze. Parnet asks Deleuze: "What is it to be 'from the left' for you?" Deleuze responds that the left "is really a problem of perception."¹¹⁷ His answer suggests that the problem is in a perception of the perception, which already states what the left is to be. Deleuze's point is about the moored dichotomic perception that is firmly positioned in our accustomed nature and culture in everyday.

This conversation on perception between Deleuze and Parnet is caught my attention. As a matter of fact, most of Hong's work is oozing with a sense of humour. This humour can be felt not only the dialogue but also in the titles. For instance, "Right now, Wrong Then" (2015), or "Like You Know It All" (2009), or "Hahaha" (2010). This relaxed yet resilient tension in Hong's work I connect to the relationality of the world and humans by Deleuze and Chuang-tzu. It is an ecological perception. The entire materiality of Hong's work is conceived in the process of experimentation based on ordinary and familiar routine. The recursive story seems full of banality, unimportant and meaningless. It looks like a comedy or an unceasing interlude between day and day, night and night, routine to routine. Moreover, from the hilarious titles, viewers and critics think that Hong treats all of his materiality as

¹¹⁶ Huh, Moonyong. (2011). *Hong Sangsoo*. Seoul Selection, USA.

¹¹⁷ Lecercle, Jean-Jacques. (2002). *Deleuze and Language*. New York : Palgrave Macmillan. p. 139. Quoted in: Deleuze, G. *L'Abécédaire* in the section of *G Comme Gauche (L for Left)*. op.cit,

too light and too flimsy. Paradoxically, this unanchored materiality and everyday peripherality in his films are the nexus that weaves and constructs a singular narrative that is unforgettable and lingering at all times. For this reason alone, the cinema of Hong Sangsoo connects to the concepts and world views of Deleuze and Chuang-tzu. Hong's films embody a perception of the perception of the everyday. Inevitably, the entirety of Hong's work conjures a new form of language, and a rigorous study on liminal narrativity.

2.5 Trans-Wandering in The Cinema of Hong Sangsoo

Hong must be studied again as a singular auteur whose work and process mark the reinvention of a new narrative form, creating a new materiality within the medium of cinema. Hong does not aim to invent a new media or mix genre narratives as many film auteurs do these days in the adaption of technology. As mentioned, digital technology has given him a tool to escape from the conventional heavy weight of the filmmaking system to a microcosmic production style which makes his cinematic structure lighter. Furthermore, it opens avenues for his reinventing the liquid and liminal narrative form and expression. Hong's storytelling still begins with and remains in the conventional linearity, and simultaneously, the same narrative contains and unfolds into a non-linearity. The virtue of the cinema of Hong Sangsoo lies in the microcosmic conditions of his film production and filmmaking. The narrative is built on the movement, a simple mundane materiality is pondered, sliced into a molecular level, and assembled in various ways, as if it is ready for a voyage, to be a nomad, fugitively, unmoored.

Hong's oeuvre (23 fiction features, one documentary and two short films) can be watched as a cohesive whole from his debut film, *The Day a Pig Fell into the*

Well (1996), to his most recent, *Hotel by the River* (2018).¹¹⁸ Hong's work is built on episodic events within an event, with similar characters, and a liminal and liquid structure that riffs on differences of repetitions as a rhythm. Consequently, his work could be looked at as an almost never-ending feature. Hong's experimentation with narrative form began with his very first film and continues until this day. While he follows the conventional form of storytelling, the narrative shifts all his materiality to the liquid and liminal perception. In this way, all of his films feature a divergent narrative style.¹¹⁹

He favours to use long takes. This means the editing is sparse and limited. *Montage* technique is applied only when necessary. This effect creates an imagined dialogue that suggests a revisit of the *cinema of attraction*. The visual time-image is centred in a continuous event, offering the visual power of non-linearity itself outside the dominant narrative form. Hong's use of fragmented and eventful visual composition denies the viewer the linear narrative that drives conventional narrative cinema. In this vein, certainly, Hong's work can be associated with early cinema, expanded cinema or avant-garde cinema, through placing disturbances in the assemblage of time-space materiality so that the story affects and inflexes at a bifurcation of convention and invention.

¹¹⁸ Kim, Simoo. (2015). "Interludes of People," Seoul: Bornbooks. The film critic Kim divides Hong's work into three periods and describes Hong's work as a human comedy. (The book title in Mi-Jeong Lee's translation).

¹¹⁹ Jung, Sungil. (2010). "An Inquiry On The Secret in the Cinema of Hong Sangsoo." From the Archive of Jung Sungil. https://seojae.com/web/2014/cine21_752.htm. Retrieved 2017, 2018. (The title is Mi-Jeong Lee's translation) There are important interviews, papers on the cinema of Hong Sangsoo, by Korean film critics and scholars in Jung's Archive. Jung's interview with Hong is worthy of translation into English. It's a comprehensive survey of Hong's work on form and content, the novelty of everydayness, fragmentations of perception, differences of repetitions and re-assemblages. It remarks the inescapable link between Deleuze and Hong as a twofold pair. Hong's work is an important example to describe the language of movement. I hope that more papers will be written in Korean by local critics and scholars then quickly translated into other languages to spur further research into Hong's singular and multiple narrativity.

Hong's work is frequently compared in aesthetics with Eric Rohmer and Alain Resnais. But I also see suggestions of Yasujiro Ozu and Jacques Tati in Hong's work. The sequence shots, simple pans, and unanticipated zooms reinvent a singular style of narrative. Hong's narrative cannot be denied as it is deeply rooted in his cultural, habituated and localized *dispositif*.¹²⁰ On the other hand, the philosophical contemplation of one's *dispositif*, is only felt in a transitional and durational body that has departed from the subject's origin: resulting in a nomadic sense of narrative, placed in any-time-space-whatever. Similarly, this autonomously transduced mise-en-scène *dispositif* evokes the seminal cinematic poetry of Yasujiro Ozu, whose similar tendency to make narratively inventive themed films is also strongly rooted in his cultural and local *dispositif*.¹²¹

The transduction of experiences occurs in an instantaneous present, at the threshold of futurity. The threshold between interior and exterior slips into and opens to a heterogenous space in the middle: a void. The smooth yet slippery origination resonates in-betweenness as necessity that hovers between the distance, gap and *décalage* of the horizon. The relations of the East and the West emerge, passing through a living and lived experience of everyday. And, one hums when the one is lost and can't see the *lighthouse* in a dark sea: insecure, precarious like I hum the comfort song of tra-la-la within the encompassed feeling of foreignness.

Hong's storytelling is continually remade as foreign and unfamiliar through its repetition of everyday peripherals. Consequently, his film is not about the story or content, rather it is a series of assemblages to invent a form that is liminal and liquid.

¹²⁰ Michel Foucault's notion of culture, nature and political apparatus that carries differently in each individual.

¹²¹ Yasujiro, Ozu.(1903-1963). A legendary filmmaker I admire deeply. Hong was asked to name a few film directors whose work is similar to his. He named Eric Rohmer and Yasujiro Ozu as filmmakers who shared his way of seeing the world. (In Jung's interview. See footnote 122)

In interviews and in a personal conversation with me,¹²² Hong confirmed that his film is not about the story, but about the form that he is interested in experimenting with. In this sense, the work of Hong Sangsoo can be studied and re-examined as the invention of a new form of storytelling. Hong's affective time-image materiality and unmoored perspective revives an innate capacity within the cosmos and the body. He, himself, becomes a continuous threshold to evoke a new expression and language from the forgotten and missing genealogical time and geographical space in the chasm of the everyday flow. The incipience of materiality is crystallized within everyday life's peripheries. In this mode, the entire body of Hong Sangsoo's work resonates the affective time-image of various becomings, which lies within Deleuze and Chuang-tzu's poetic and philosophic visions; a form without form or a taking-form.

Whether the material or the characters are in the scene or not, their resonances can be felt in the time-space of the film. Each episode is independently singular but simultaneously connected, encompassing the nexus of instability and fluidity, which streams with variable tonalities over the line of the horizon. The horizon is visible but never-to-be-drawn at a point of departure or arrival: it is a directional resonance of passing into, towards, near, around a place that recalls a sense of home, and is inhabited by absentminded desires, yet remains firmly planted (t)here. The heterogeneity of this ungraspable spectrum of affective intensities continuously passes in a wave between conscious and unconscious perception. The Filmic space is one of unfulfilled potential, and unreached capacity. Hong says:

Just look at these two circles in the drawing as two independent worlds. If you believe there's a clear reason for these two worlds to exist, once you find a clear meaning between them, then these two worlds themselves disappear. Once we make clear sense out of these two worlds,

¹²² I had a few chances to talk to him in 2010, 2014, and 2017.

they are just used up. It happens that it's not easy to give them clear meaning. So all the questions are kept alive if there's an infinite possibility of worlds. It's like a permanent reverberation.¹²³

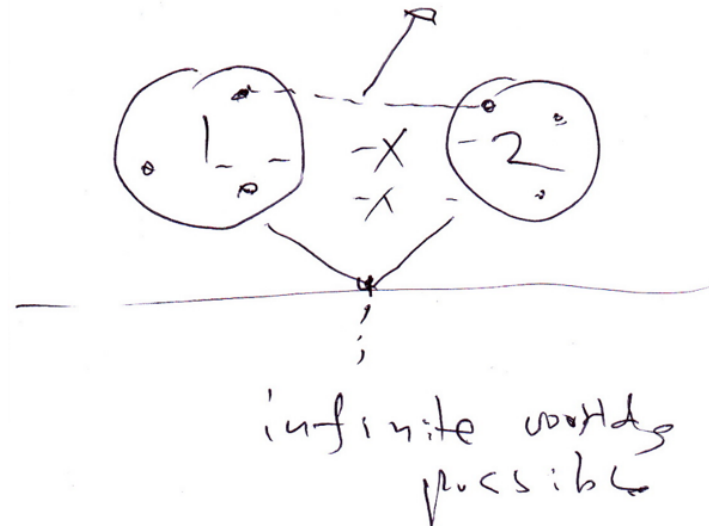


Fig. 18. Hong's own sketch describing the twofold body of singularity and multiplicity.

This feeling permeates Hong's film *Like You Know It All* as the title suggests. Hong's film embodies a feeling of encountering each actor's everydayness in real life as if peering at an idle, restful day: the person unaware of being watched. As the actors perform in different stages of the character's life, the film fabulates on the fence of double-bind narrative; reality and dream like. With such opacity of narrative and form, the viewer can feel confused and have trouble discerning what the story is about, even though it is a simple one. The combination of neo-realistic and non-conventional cinematic forms invite the viewer to a singular experience that lies in a liminal spatio-temporality: the transitional. The majority of Hong's films are three episodes compositions. Hong's narrative maximizes the force of the conventional

¹²³ Koza, Roger. (Fall, 2015) *Cinema Scope*. Volume 64. Interview with Hong Sangsoo for Right Now, Wrong Then – Masters at TIFF. Accessed in December. 2018

form as a drama, while simultaneously undoing form altogether, so the subject of everyday becomes fragmented, inventing a new time-image.

Hong's complex ontological and philosophical works deserve much deeper and expensive exploration of his new form and narrativity. This treatise could only propose and touch upon a few branches of Hong's aesthetic expressions. Not to mention that Hong is one of the cineastes who has optimized the use of technology most effectively, in contrast to Hollywood blockbusters. His digital camera eye is as light and as delicate as a pen or brush. Hong's architectural time-image is built on a porous and flimsy structure to moor and unmoor the fluid story stream with digital technology, microcosmic production, spontaneous filmmaking, single locations, long-takes, arbitrary zooms, sequence-shots, and simple post-production without computer-generated imagery. Paradoxically, with this technology, Hong has revived an earlier mode of filmmaking, depicting everydayness with a minimal number of characters.

Despite the lack of common language between Anne and everyone else in *In Another Country*, Hong successfully illustrates how new expression can emerge. The new tongue bursts out, *Language III*. The humming bodies carry and rupture innumerable shadows in the resonance of different cultural and social norms, which are foregrounded and backgrounded in what Foucault calls a "*dispositif*." A series of flimsy, limpid verbal elements co-compose one another, interweaving a unique fleeting time-image and a crystalline diegesis. Each episode begins with the same prelude sequence.

CHAPTER THREE

HORIZON AESTHETICS

[...] *the no man's land of twilight where mysteries thrive* [...]¹²⁴



Fig.19 The horizon is never disconnected and never had a fixed geographical direction which is merely affected on one's position or perception at an immediacy. Therefore, there is no dichotomous notion of the East and/or the East. Rather, it can be perceived as the East-West horizon.

¹²⁴ Cocteau, Jean. (1945) *Poètes d'aujourd'hui* Jean Cocteau. Paris: Editions Pierre Seghers. *No Man's Land* is the title of one Cocteau's poems. His film *Orphée* intersects the threshold between life and death. The mundane everydayness is the in-between, unmoored. Therefore, there will be no claim of belongingness, territorial identity. It is the threshold of here and there.

3.1 Nomadic Narrativity, Language III

The image is not defined by the sublimity of its content but by its form, that is, by its “internal tension,” or by the force it mobilizes to create a void or to bore holes, to loosen the grip of words, to dry up the oozing of voices, so as to free itself from memory and reason: a small, alogical, amnesiac, and almost aphasic image, sometimes standing in the void, sometimes shivering in the open. The image is not an object but a “process.” We do not know the power of such images, so simple do they appear from the point of view of the object. This is *Language III*, which is no longer a language of names or voices but a language of images, resounding and colouring images.

Gilles Deleuze ¹²⁵

This is a story of *passing through* that embodies experiences of inclusions-exclusions with an intensity of rhythm in the opted environment at an immediacy. *Language III* is a mode of expressing the experience of passing through.¹²⁶

In a dark theatre, I am alone: feeling with and interacting with the characters of the film, *The Tin Drum*.¹²⁷ Everything else fell away and I forgot the purpose of watching the film, the fact that I was a media journalist, and sitting with colleagues. It was a routine press-screening where we watched mostly Hollywood films to review. It was, therefore, a rare chance to watch a film directed by Volker Schlöndorff. The film was

¹²⁵ Deleuze, Gilles. (2017). “Modes of Exhaustion.” pp.51-66. This quote is initially taken from Alanna Thain’s essay, “Gilles Deleuze’s Ectoplasm.” Deleuze’s concept of *Language III* illustrates a new form without a form of expression. This treatise perceived it as a taking-form in aesthetics. It connects to Deleuze’s affect-image in Cinema I. He addresses this kind of experience: “can reunite words and voices with images.” It is visual and sonorous aesthetics.

¹²⁶ Massumi, B. (2002). *Parables for The Virtual* p. 17. The mode of *passing through* evokes a few utterances from Massumi; “a disjunctive self-inclusion”, and “an extendibility to everything else with”.

¹²⁷ The controversial film *Tin Drum* (German: Die Blechtrommel) was adapted from the novel of the same name by Günter Grass, and directed by Volker Schlöndorff (1979. Running time 142 mins.) In Korea, the film was released 10 years later due to Korea’s censorship of political content. In contrast, the Canadian film censor board censored it due to sexual behaviour by an adolescent. The director’s cut version (162 minutes) was released to celebrate the retrospective of Jean-Claude Carrière at MOMA in 2019.

outside of my normal viewing experience. It paints a portrait of the family of a man named Oskar during a chaotic era from 1899 through to the Holocaust. Through the lives of people living on the border of Poland and Germany, the confused boundaries of politics, culture and environment are witnessed by Oskar, a little child, at the time. The film opens with narration from Oskar, who reveals that he decided to stop growing when he was three years old. The film questions the confined and customized time-space, norms and the world through the eyes of Oskar, who has the magical power to break glass with his screaming voice. He plays his tin drum as an exploration of his feelings that crosses over unknown borders. The imagery is vivid: with Oskar's screaming I startle as if I am still sitting in that cinema where I first saw the film. The film is filled with affective time-images of passing-through. The moment of viewership was a new opening in the body-cell-dormancy: the unfelt turning into the felt, of the invisible to the visible, of the fold to the unfolding. The potential capacities that lie within, which respond reciprocally, both exterior and interior, within the given conditions arbitrarily without any hierarchic orders. Never before had I felt the new-opening living in my body, as if layered curtains opened up in an unceasing movement. The neglected intensity was moving in different rhythms in the body. Yet, I could not know or pinpoint which elements evoked them; whether it was the story, the character of this or that, or my personal mood. The experience, however pulled me into a chaotic disorder and a schizoid that made me unable to return to my habitual and confined perspective. A moment of encounter with the ephemeral-perpetual black hole, which shatters and shakes the body: giving rise to the stranger and the foreign body inside of me.

The experience was an awakening to the relationality in movement in the course of an event; where novelty arises. The sudden feeling, as if nowhere and anywhere, shifts one's perspective and produces a subjectivity that occurs continuously and simultaneously in movement. The change evokes and shatters normativity; familiar culture and nature. A continuous change of passing through chaos is assembled in the

present, which is autonomously related with the half-second past and the half-second future, like a relay with no hierarchic order. The change accompanies the refrain of habitual experiences, which are expressed in a mode of novelty, life. Unaccustomed expressions that arise in novelty are often in the time-space of the un-graspable body: a result of the instability of passing through. The expression arises from the felt quality of its singularity, which can be traceable through its intrinsic quality. It is an invention of *Language III*.

The body in void travels; like forgotten and unrevealed pores and nerves moving at different speeds and rhythms within. T(h)ere, the body might be freely reversed upside down, and disoriented, where there is no right or wrong position, no normative position, just a continuous wandering in a black hole. The body's path leaves an aura of orbit, which is always renewed. The body that moves with a multiplicity of individuations that arise, abut, intersect, and (dis)appear in the midst, produces a more-than. It is an experience of passing through, encompassed in a becoming that assembles with the foreign body; a thousand unfamiliar ones within. The feeling or experience of the body's schizoid capacity, Antonin Artaud uttered with becoming a "body without organs."¹²⁸ The encounter of the film recalls Spinoza's "what the body can do?"¹²⁹: a rumbling question that ushers a variant quality of affects. It shifted me to enter another plane of life; perhaps it was a catalyst of me living continuously "in another country?"

How can a single experience affect the body to change? The past-present encounters *here* and *there* simultaneously. The affective stimulus I experienced in the film won't be forgotten: it is in the singular experience which the body/self sees the world differently. The particular experience would not be the same even when watching the

¹²⁸ Antonin Artaud's expression on *the body without organs* was developed further through Deleuze and Guattari as a seminal concept in their two volumes *Capitalism and Schizophrenia: Anti-Oedipus* (1972) and *ATP* (1980). See bibliography.

¹²⁹ Deleuze, G. (1992). *Expressionism in philosophy: Spinoza*. Trans. Martin Joughin, Zone Books.

same film now because one is no longer (*t*)*here*. The very moment of the epiphanic experience is vividly alive as “that-ness,” or *haecceity* (this-ness).¹³⁰

What is this particular quality of experience that is traceable yet ungraspable? Deleuze describes the singular qualitative experience, *haecceity* like a “fog, wind or wave.” An instantaneous experience that can be felt as visible, traceable but ungraspable. The quality takes part in the process of individuation. In Manning’s discourse on *immediations*, she explains how “this experience is felt at a quality of immediacy.” *Haecceity* (this-ness) can be varied from one subject to another within one’s subjectivity. *Haecceity* can’t be the same quality of the feeling or experience: its immediacy means that its interrelations among individuals is constantly subject to change. It is like an experience of a particular colour that contains various movements within. Massumi delineates the experience as “semblance.”¹³¹ He takes the colour “white,” for instance, which appears in an assemblage of intensified colours at the opted environment, becoming a singular experience. The particular white, at a time-space, is merely the semblance within red, green and blue colours. The theory of “semblance” expands striated perception to the incessant potentiality of additive, subtractive and exclusive patterns or behaviours. Formal and dominant language in our culture and nature (predominant expressions in academics) can equally open into conceivable and variant and unfamiliar expressions, gestures, and sounds. The various expressions, perhaps the neglected Eastern ones as too oriental or too foreign, have been moving outside normativity in patterns and behaviours. The feeling or experience is different in repetition at a quality of experience: individual subjectivity and perception differs in relation to topological orientation on the grid of the world.

¹³⁰ *Haecceity* was coined by Duns Scotus, then Deleuze and Guattari used this term to identify a thing or object as a particular quality. The singular experience or entity is felt of and appears its quality of difference, repetition, and individuation. Manning experiments it her feeling of redness, which can’t be the same of anyone’s. <http://erinmovement.com/the-colour-of-time-anarchive> Retrieved, 2018.

¹³¹ Massumi denotes *semblance* as a varied quality of experience in his book, *Semblance and Event: Activist Philosophy and the Occurrent Arts* (2013)

Haecceity expresses a singular experience within the assemblage of collectivity, incorporated within a whole.

Living exists in a continuum of passing through in-between space and time, which can be felt as a movement within. There, it envelops with the more-than in the wake of care and *wait of a waiting*¹³² that is yet to come. It is a continuous passing into and through movements within a movement. Deleuze and Guattari account for this process in a concept of multiplicity and singularity.¹³³ Manning examines these concepts thoroughly in her artful research-creation process, articulating them through the artistic intervention concept of “always more-than one” that provokes an act (perception) of collectivity in arts and culture.

An event weaves with and curves on a thousand different cliffs and steppes. Each nomadic instance of the thousand is too flimsy to feel due to its imperceptibility. Like a body in movement, it is sliced into individual rhythms. The body is experienced through this instantaneity, which can be visualized at the threshold of the vanishing point. Sometimes, it is expressed with the banality or contingency of materiality. At other times, there is an emergence of leaking movement in passing through, which expresses its abrupt and spontaneous immediacy. For instance, a sudden splash of heat or cold¹³⁴ on the face is already evaporated before it can be grasped or wiped. Yet, it has left a trace of qualitative experience in its feeling.

Likewise, surfing on a wave composes a thousand ripples *with* and *through*, which resonates the collectivity of the more-than. The wave appears and expresses a simultaneous form and formless materiality that is conceivable within an assemblage

¹³² Referring to a part of Chuang-tzu's phrase of “I wait waits” in the parable of *Shadow-Penumbra*. See P. 51

¹³³ Manning, E. (2012). *Always More-Than One: Individuation's Dance*

¹³⁴ See Manning's essay “Cephalopod Dreams (2018),” the online revue of Inflexion at the SenseLab

of intensity, evoking a continuum of waves emerged anew. What we see and feel of this phenomenon is in part an appearance within a *semblance* of the entirety.

The wave is orchestrated with a rhythmical variance that associates with differences in repetitions: folding, infolding and unfolding, a temporality within perpetuality expressed on the surf. The formless form of expression is accounted as a conceivable language, *Language III*. It is nomadic with the full-undeterminable potentiality of becoming wave. The body as materiality; of the human or nonhuman is enveloped in the static and striated lines of normativity. The emergence of changes in passing through are expressed with form and formless visible/ audible language on the wave, appeared and disappeared in the form and formless simultaneity. Deleuze and Guattari, in this regard, postulate this coincidentalness of materiality in the concept of “real but abstract.” Massumi and Manning then develop it further, often experimenting with the body’s movement. The dynamics of conscious and unconscious experiences in the body can be felt through (un-in)folding movement, which is coupled in favour of *direct-perception* that Massumi enunciated as *semblance*. In the process of research-creation, *semblance* affects the creativity of arts and humanity “as a life motif - a pattern of varied repetition” in which experience (or expression and form) is graspable from outside the framed and conventional tendency in nature and culture. Massumi perceives Spinoza’s affect theory as an ungraspable experience that links with the concept of “the missing half-second.”¹³⁵ This is an instantaneous time and space occurrence that experience can be felt and visible as “real,” yet it is ungraspable. If the current tendency in culture and nature perceives recognized values as “real” in the world, then the “missing half-second” is enveloped is only visible as “abstract.” In this contemplation, our experience is always in composing of the double-bind conscious and unconscious; real and abstract. At this threshold of the two philosophers (betweenness), Massumi and Manning together

¹³⁵ Massumi, B. (2011). *Semblance and Event: Activist Philosophy and the Occurrent Arts*. MA. Cambridge: The MIT Press. p.50

practice and experiment a *speculative pragmatism* with the research-creation collective of SenseLab in this vein. The laboratory's practice is rooted in the *radical empiricism* of William James.¹³⁶

As a technique in research-creation, Massumi and Manning mobilize the inseparable two-fold quality in materiality through the experimental process they call "thinking-feeling." Manning sometimes calls it "feeling-thinking-making," with the emphasis on simultaneity of creative process. The indiscernible change is conceived in the SenseLab's experimentation that intersects with the axis of philosophy and arts. The lab speculates a quality of immediacy, where a movement of the body is sliced incessantly into the micro-and-molecular level, imperceptible, yet adjunct with the molar or major system. The imperceptibility in movement evokes a change, which Manning develops through the concept of *minor gesture*. The minor gesture occurs in any event, body and organism that can be felt through a caring diversity in interrelationality the more-than. The concept also invokes the parable of Chuang-tzu, *a wait waits*; continuous change can be felt within the collectivity of diversity in movement. Change is undeterminable and always yet to come. Massumi and Manning's "thinking-feeling in the experience" calls up the present, the future and the past. It follows the line of flight that language can be best expressed in the field of "art-based research" because it coincides with the non-consciousness of affective expression: the movement in panexperimentalism gives rise to the substantial power of research-creation:

In the wake of the body that lost its familiar organs and language, arises one that is sometimes anxious, sometimes terrified and sometimes vividly cheerful. This parasitic body oscillates from ancestors to ancestors, culture to culture, politics to politics. I am bewildered with no sense of how to express this odd body's feeling-thinking in lived-

¹³⁶ In the summary of P.39 in the essay of "The Thinking-Feeling of What Happens." *Inflexions* 1.1 "How is Research-Creation?" (May 2008). www.inflexions.org.

experiences that are infinitely moving. Every single moment and thing is felt as *real but abstract*. It is a hazy daydream. I recall Kafka's "Metamorphosis" (1917) that my body turns into foreign matter, sometimes it comes as "a horror." In foreign space and time, in paradox, this feeling is more elucidated. I am released and free to fall into roaring another odd language in the resonance of tra-la-la.¹³⁷

Furthermore, Manning illuminates struggles of the everyday, where the body emerges anew gradually through the feeling of foreignness. This body is felt as "a foreign so foreign, sometimes it comes as *a horror*": image or language, never determined before. The horrific awakening intersects at a point of home, already escaped from and discarded in the abyss of *one's* suspended tongue. Coincidentally, the other body buds from the unfamiliar and foreign tongue in the same body. Manning delineates the unstable and anchored status of double-ness as the body in "dis-ease."¹³⁸ The schizoid body, as an incipient, seeks a cure that can be an entrance of *becoming*. It navigates to and intersects at *the line of flight*¹³⁹ where a nomadic narrative of the *Language III* resides.¹⁴⁰ The idea of "the first home" never existed. It flees from dichotomy and sedentary paradigms, which were never actually anchored at any-space-whatever; in neither Eastern nor Western thought. Rather, with vulnerability and abruptness, the refrain of home (body) is graspable in-between them. The expression intersects at arts and philosophy through a form and formless narrative, which is composed passing through and hovering over the horizon between East and West.

The ungraspable desire or desiring narrative is drawn between bodies continuously: abutting, crossing, overlapping. The floating expression undulates on the wave at different rhythms and speeds. The two-fold or the more-than body can't be grasped or

¹³⁷ A personal note by Mi-Jeong Lee. The feeling of living in a stranger's body with herself. It diverts and intersects into the more-than. I encounter a foreigner in everyday within my-herself. I can no longer feel a home. It lingers just the in-between

¹³⁸ Manning's review on Gillian Rose, *Love's Work*.

¹³⁹ Deleuze's concept *line of flight* suggests potentiality to encounter at a threshold.

¹⁴⁰ Deleuze articulates the notion of "*Language III*" in his TV series *Abécédaires*.

expressed in its entire presence but only in “presentational immediacy,”¹⁴¹ which embraces the absence of presence as a whole. The current familiar/dominant norms of the language utilized in social, political and academic exchange can’t yet claim the full potentiality of the whole body. It is expressed in fragmentations of its presentational capacity. In its maximum quality, the body’s potentiality as the lived-experience can only be speculated in a form without form, like the humming song of *tra-la-la*. The instantaneous quality of the nomadic desired body allows it to take shape as a new conception of home, what Deleuze names as the humming *tra-la-la*.

According to Deleuze and Guattari, the variance is evoked with an internal conflict in their account of Hölderlin and Heidegger’s identification of *the birth of the double turning away*;¹⁴² a body or one story composed by the different faces *passing into* and *turning away* at variant speeds, simultaneously. It creates rhythm. Variance, through a process of turning away, can be grasped through the quality of experience. The occurrence of instantaneous space-time appears or is felt from the point of turning (appearing) and close to the point of *turning away*. It describes an act of acting or performing in-progress, movement that is neither a static turn punctuated by action, nor an end point. Here, the experience can be. It is molecularly imperceptible, like a blink at twilight: the *passing into* passage.¹⁴³ The aura of this action is left as a residue or surplus, which has the potential to light and regenerate forces that operate at different conditions. The passage in-between one another is affected in relation with an internal tension of these double subjects. The tension evokes the known materiality to precipitate its’ internal (dormant) capacity to affect and be affected for a change to come. The rhythmical variances are felt momentarily in between the passage’s double quality, which catalyzes new relations. The capacitating force is

¹⁴¹ Manning and Massumi quote the concept “a quality of immediacy in experience” which is referred from Alfred North Whitehead in their works.

¹⁴² Ibid., p. 125

¹⁴³ Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*. Durham, NC.: DUP.

liminal and liquid; transversal beyond any borders, bodies, ideologies, culture and nature. The potentiality is what Deleuze and Guattari call *the plane of consistency*.¹⁴⁴ They refer to Spinoza, Hölderlin Kleist and Nietzsche, and many more authors and artists, whose thoughts are on this plane of consistency: nomads who “act(s) necessarily in the middle and by the middle,” ushering in and inventing a new form of expression that is *Language III*.

The sudden inclusion and exclusion in the use of insertion techniques mobilizes the dormant feeling of holes, puncta or leakages in the everyday. Hong’s mode affects the foreground and the background materiality to be a *becoming-narrative*: affective materiality is created through the camera-pen style, repetition, and microcosmic casting-location-production. Hong’s daily screenplay is enmeshed in the feeling of the everyday in the very location that weaves with the environment, in a contingent instantaneity. It is rather a mode of events within an event; *immediations*.

Consequently, Hong’s insert-shot or each episode as a whole doesn’t necessarily need to adhere or belong to any of the story. Rather, it is an individuation that affects a wandering and a shift into any spacetime-whatever *for people yet to come*: conceiving a language anew or *Language III* in the singular mode of Hong’s microcosmic production/environment.

¹⁴⁴ ATP. op. cit.

3.2 The Horizon Aesthetics

The liquid and liminal quality of *a nature-culture continuum of variation*¹⁴⁵ enunciates a new open-perspective paradigm in arts and humanities called *Horizon Aesthetics*. It is a methodology or a technique that includes a form and formless language that is postulated with Deleuze's *Language III*, akin to Chuang-tzu's parables beyond geographical time and space. The speculation strives to know life as an organic living experience, which intersects with artistic research-creation in this treatise, examining the cinema of Hong Sangsoo, and the philosophy of Deleuze, Guattari and Chuang-tzu in a new apparatus of East-West.

The treatise gazes at the familiar adage, *horizon is everywhere*, which hovers over the gap between the East and the West. It is in this liminal space that we can subsume the immeasurable potentiality inhabiting the relation between the two seemingly disparate poles. Massumi's affect theory articulates this invisible yet active potentiality and power in the concept of semblance, which enunciates the concept of "the missing half-second."¹⁴⁶ It awakens the dormant perception, defined in this treatise as *foreignness*, and the new perspective of *East-West* (no longer the dichotomy of the East or the West), which is catalyzed with *affect*: the intrinsic force between relations of one another.

Thinking through the kindred thought and philosophy of the East and the West, in Deleuze and Chuang-tzu, the parallel or necessary gap and distance between the two become apparent as a space of possibility for the emergence of new forms of expression, outside the norms of binary thinking. The space invokes a change to come in the current dominant and habitual norms in culture.¹⁴⁷ Inevitably, the

¹⁴⁵ Massumi, B., *Parables for the Virtual*. Op. cit., p. 258

¹⁴⁶ Ibid.

¹⁴⁷ Here, culture implies a whole activity in the cosmos.

inflexible ideology in post-colonized systems remains engrained in the operation of economics, politics, culture, and nature, and has an impact on everyday life. In a microcosmic approach, one's everyday life is in the clutches of an antiquated ideological power system.

The body that is struggling or losing hope only remembers or is accustomed to post-colonial imagery, which places desires in a dichotomous relation to each-other. The periphery of life and the everyday is perceived as value-less in the regimes of the Anthropocene era, therefore, the unrecognized types of value of the body are forgotten or discarded as secondary, subsidiary or auxiliary. As a result, the Earth; the human and non-human, and the whole cosmos is screaming out in un-endurable pain, as the present era of AI and technology exceeds human to human contact. There is an urgency in revisiting ethos and ethics of humanity, to search for and make visible what we have within the body. What Deleuze and Guattari coin, the body without organs, is one that is empty and begins anew *elsewhere*. The cinema of Hong Sangsoo, *In Another Country*, is mirrored with the above thinkers' perspective on the world to recognize variant modes of value through the *dispositif* between the East and West. In a microcosmic approach to this treatise, the inter-relational liquidity and liminality in movements between the East and West become tangible. Deleuze's notion of *haecceity*, and Chuang-tzu's parable of the *penumbra-shadow* are analogous in a perspective that hovers over the horizon, sharing similar, yet differing ethos towards the cosmos. These two concepts are rallied with their symmetric inter-relationship, which is expressed in the disparate modes and habits of communication of the West and the East.

The sky and the sea encounter, intersecting the horizon. The West and the East are conceivable in the oppositional distance intersecting the horizon in the form of a gap, distance, or *décalage*. The oppositional and distancing relationship is often materialized as delay, difference, gaps in hierarchy, power, and the ordering systems

of culture and nature. According to Deleuze and Guattari's *double articulation*, any organization¹⁴⁸ is composed of content and expression in a form and formless heterogeneity. As a pair, *double articulation* is experienced differently at a bifurcation of immediacy. The concept of *double articulation* opens a new mode of dialogue that emerges in a point of intersection, juncture, rupture, or fissure. This research-creation, co-composed of theory and practice, expresses the new mode of dialogue inseparably and coincidentally.¹⁴⁹ The East can't be treated as the asymmetric of the West and vice-versa. The imbalanced power dynamic between the two worlds has meant that the East has been hovering over *(t)here* on the horizon of the West. There will not, however, be a West when there is no East. Far from attempting to draw a dichotomizing viewpoint, this treatise seeks to illuminate the variant and repetitive traits of nature and the cosmos.

On the horizon, with a given gravitational tendency, an immanent visible sphere forms a line that conceives the two opposite directions of East *or* West, and the reversed time zones of day *or* night. The horizon line is visible, yet it is not reachable: it remains in between the sky and the earth, the sky and the sea. The lightness or darkness filling one's perception depends on the landing site they inhabit, their position on the earth, from where an ungraspable and unspoken experience of time and space emerge: relational and unfixed. The transversal gap of geography and genealogy hovers on the horizon, conceiving of the singularity of indiscernible movement of *haecceity* within their infinite *penumbra-shadow*. With this given condition of a horizon, which is everywhere, the topological being acquires an equitable occurrence of "variations." The intersection of any two of them makes

¹⁴⁸ *Organization* suggests an ecology of thought, the process of thinking and making a body, a matter, arts, and sometimes philosophy.

¹⁴⁹ Manning, E. (2016). *A Minor Gesture*. London, Duke University Press. This heterogenous process, Manning delineates as *artful: the act of the more-than where the force of form remains emergent*. p.13.

matter visible, yet they are not divided and, in fact, are within themselves: the contingency of difference.

... In becoming-wolf, the important thing is the position of the mass, and above all the position of the subject itself in relation to the pack or wolf-multiplicity: how the subject joins or does not join the pack, how far away it stays, how it does or does not hold to the multiplicity... To be fully a part of the crowd and at the same time completely outside it, removed from it: to be on the edge, to take a walk like Virginia Woolf (never again will I say, "*I am this, I am that*")¹⁵⁰.

In the still photo of Anne above (Fig. 9), she contemplates the horizon as a whole assemblage in itself, as we see her full body from the back: a faceless form. Excluding her facial expression produces a powerful haunting, which leads the character Anne to become a subject-less non-human part of the environment and landscape. The undulating waves and natural sound accompany the image to resonate this opaque time and space in glaring sparkles. Again, the image alone stands out strongly, creating an almost hypnotic feeling in the viewer, which erupts in a thousand questions. How did she get there? Since when has she been there? What has caused her to contemplate the horizon? An instantaneous feeling of the horizon is visible, close and reachable, yet coincidentally blurred, invisible and unreachable. It is felt through a distance within the Self. The heterogeneous time-space allows us to inhabit the in-between: seeing yet non-seeing, visible yet invisible. It is a durational experience of an interstitial being: passing into actuality where the body is immediate, yet on the precipice of change at every second. The similar yet different time-image is in each of the three Anne's three visits to the seaside, where the horizon is part of the landscape. The horizon landscape, therefore, accompanies and intervenes throughout the narrative of the film, sometimes as if an extension of reality, and sometimes as a cut, recursively. The similar yet different schizoid story is composed

¹⁵⁰ ATP. "1914: One or Several Wolves?" p. 29.

of a gestalt mode, where each independent event can also be a part of the whole, happening and weaving with *and* around Anne. As the filmic location is encompassed with the horizon, Anne *is*, in fact, the horizon in a sense.

The heterogeneity of the East and West recognizes and expresses unaccountable fluid potentiality in different expressions and forms, as the resilient relations between one and another hover over the horizon. The environment exposes the dependent, interrelated, and un-controllable nature of our perception: *our visibilities are limited*, and we can *see* this through and with the horizon. The instability of perspective opens a new narrative, at the bifurcation of a heterogeneous system, we can escape the known binary causality, ideology, and culture. Recognition of the constant movement in organic matter emerges from the intersection of Eastern and Western perspectives, forming one that is altogether new and unique. We must, however, remain in-between the two poles on the horizon for perspective to be continually renewed.

The *penumbra-shadow*, between lightness and darkness, is felt not through a boundary between the two opposites, but through different variances and shades that are constantly emerging. The *shadow and penumbra* inter-cross, inter-relate and interweave in varying qualities of speed and distance: producing difference through repetition. In this relational perspective, the boundary between one another is blurred. The locus or the origin of the *penumbra-shadow's* movement is reliant on the catalyzing matter of the Sun, or the viewer's changing position.

With the above understanding of the relationality between the East and the West on the horizon, I return to the very horizon line as a point of focus. In ancient Greek, the horizon was pronounced *kuklos*, meaning *limiting (circle)*. The visible yet ungraspable horizon converges continuously in planes of the landscape (or the sea) and the sky. The horizon is part of an apparatus of directional orientations to navigate time and space: latitude and longitude. Orientation subjectively changes in relation to

other matters such as the Sun, stars and the moon, in conditions like speeds, widths and distances, and altitude. It signifies a directional movement from left to right or right to left: from the East to the West. One's position can be subsumed in-between these binary positions, which invoke the un-predetermined direction of immediate experiences, resulting in *the more-than*, as a different felt quality. It is the moving universe: latitude, longitude and altitude.

The very notion of the horizon, which converges and dissolves in the sky and the sea, conceives a continuous *move or change* in relation to one another that is unceasing. A *move* is co-composed of a corporeal and incorporeal movement: it is not a *move* that is from one point (the East), to another (the West), where it lands and becomes subjugate to the constitution of the other. *Horizon Aesthetics* emerges with a new transversal body, resonating at different qualities to open up *heterogeneous realities of every ideological structure*,¹⁵¹ sweeping away the mediated culture that is already framed through binaries. The ungraspable border within one's limited visibility evokes the feeling that *the horizon is everywhere*, which is often overlooked even though its defining characteristic is its ever-presence, use to orient and situate ourselves. Deleuze and Guattari express the ungraspable experience in the body as *the problems of peopling the unconscious*,¹⁵² where all kinds of schizoid activities occur autonomously: the act of emerging is an ungraspable desire known as *a body without organs*.

The ungraspable and inseparable trait of the horizon traverses corporeality and incorporeality of time and space over the distance, gap, and *décalage* between two predetermined directional points, which exist in the accustomed binary structure of departure and arrival: in matter, whether its human, non-human, natural or fabricated, minuscule or gigantic. Deleuze and Guattari stress the idea of a line that is "a straight

¹⁵¹ Massumi, *Parables for the Virtual*. op. cit., p. 263.

¹⁵² ATP. op. cit., p. 29.

or curved continuous trace having no breadth and thickness that is produced by a moving point.” The very concept of the flimsy line conceives a *move*, or a *change* in perspective from one trace to another, in an unceasing process. In this process, the humming song of home tra-la-la navigates latitude and longitude in a subsumed direction. The refrain emerges in the unmediated feeling of “sometimes,”: a set of variant speeds and non-subjected affects. Deleuze and Guattari address the humming “tra-la-la”: it invokes the space in-between territorialized and deterritorialized time and space, which is a “breakaway from the black hole.” It is thus allowed to become a heterogenous singularity, which is “a fragile point.” The power of the cosmos lies in its lack of inside or outside: it is a transitional in-betweenness.

The time of anxiety wakes up the body without organs to alert it to an insurgent contemplation. A drifting and aimless voyage is evoked from the habituated and familiarized tendencies of sedentary life in the confined Anthropocene-driven culture and ideology. The novelty of a *change* emerges in the minor gesture of the everyday, to navigate into the sea of vast potentiality dancing around a futurity to come. Change is enveloped with discursive movements of converging and rupturing the in-between of unmediated ephemeral haecceity: “the positional.” Futurity hovers over the horizon, where the circling line(s) continuously emerge with no beginning nor end, just a middle. The unceasing wander of seeking and desiring home, expressed through humming tra-la-la in various tonalities, holds out hope that we will find a shelter, or a temporal landing site. However, in the refrain of “sometimes,” the instantaneous quality of the nomadic desired body becomes visible as a home in itself. The very origination of *home* arises from a memory of a time and space that the subject has already left, yet still remains in their heart and mind. The present *home*, therefore, is inevitably composed of the past, while the present “new” home is in-between: passing into the nostalgic-past and the desired-future in the movement of life. The *always* former-*home* (the past) and a desiring home of the future is resonated *in my heart I will bring* in the refrains of a *farewell*, tra-la-la. Thus, the

shadow of home produces an unceasing wander, embodied by the figure of the nomad that is felt through “passing into,” with no point of departure or arrival. A new feeling/experience always emerges, which continuously hums the song *tra-la-la* in an anxiety driven movement towards bursting. Hence, the child humming *tra-la-la* is the song for a new *home*, inhabited on the undulating waves of the sea. I understand that Spinoza, Deleuze, Guattari, and kindred contemporaneous philosophers Massumi and Manning, see this flimsy, light, instantaneous and unstable *home* as a passage: the milieu or the body in physical and corporeal conditioned materiality, visible yet ungraspable and inseparable.

The experience of passage is reified in various artistic mediums. One of which is the entirety of the cinema of Hong Sangsoo, which I have taken to exemplify the process. The homogeneous and nomadic *home* inquires into the conditions of its own emergence, where two or more planes must sidle, abut, and overlap one another. The nomadic home, therefore, is highly relational. Like, the sky and the earth, sunrise and sunset, visibility and invisibility, and appearance and disappearance: all resonating in a felt sense of *home*. The prerequisite of two separate planes, paradoxically, only emerge with the horizon line itself, as a bifurcation of the two: evoking an endless loop of origination. Where does the separation begin? Through the distinct forms of land and sky meeting, or through the line itself, severing them. The lines of the past and future are abutting: the present is felt while it gulps into the horizon.

The line is everywhere, and has a never-ending lure in nature. Paul Klee’s *point* unfolds its own experience of *passing into* as soon as it begins drawing itself. Klee’s point¹⁵³ becomes a line, which has neither a longer in the position of *departure*, nor any predetermined *arrival* point. The line is a pure wandering of singularity and multiplicity, and always emerges as a new line through bifurcations in its structure.

¹⁵³ ATP. op. cit., p.328

Without a doubt, life itself is in a form and formless movement. Our corporeal body undergoes continuing changes from the state of child, adult and elderly: it is within the same body that these transformations of shape take place through differences of repetitions. The process is not a chain with any hierarchical structure, rather it moves singularly - event by event. It is not led by one another but undergoes various inter-relations in the assemblage of movements, with no order or structures; a rhizome. Hence, if we want to experience *a change* passing into actuality, then, we must change our position through *movement*.

Massumi suggests taking a walk. In moving, the change from a sedentary seat to constant and unfolding motion allows one's perspective to emerge and shift. The very *passing into* experience of the everyday is perhaps too flimsy to grasp or be grasped. The impossibility of *haecceity* as a stasis or fixed position might be possible to feel and be felt merely in the continual process of *past-present-future*, in the organic nature of the everyday moving at varying speeds. The variant speed composes different qualities of temperature, rhythm, colour and intensity. Hence the feeling/experience is variant through a quality of immediacy. The transitory, fleeting and instantaneous experience of the *present* can be touched and awakened within the processual relationship of one another or *more-than*. Through the relational movement of one another, we can grasp visibly on the horizon its ubiquity within our planet: *the horizon is everywhere*. The horizon is as real as it is visible. Yet it cannot be grasped or reached in reality. This is the problem of the very presentational immediacy of *passing into* at the quality of *haecceity*. In the echo of Virginia Woolf's *The Waves*, actuality is dangerously flimsy, meaning it cannot grasp or be grasped in its instantaneity.¹⁵⁴

¹⁵⁴ Woolf, Virginia. (1978). *The Waves*. London: Hogarth Press. (Original work published 1931).

Within known and familiar geographies/genealogies, recalling Deleuze and Guattari, we can feel that *our visibilities are limited*.¹⁵⁵ On the other hand, the gap, distance and *décalage* are forgotten momentarily within this adage. The horizon is enveloped with not only the capacity of visible corporeality, but also its invisibility within the chasm. It folds into a slippery, resilient and unceasing time and space, like a black hole or void¹⁵⁶: in-between one movement and another, in any *move* of nature. *Passing into* actuality through movement is a highly inter-related processual experience, along the same line that leads from the past, towards futurity. The singular and multiple feeling is experienced coincidentally, occurring through immediacy. The permeable experience can only be felt like fog, wave, rain, or rainbows: it is ungraspable and unreachable, yet visible, therefore it is felt just like the horizon. The threshold of this experience is fluid and liminal.

A change is felt through difference of repetition in movement. It is an ontogenetical difference: felt in the *change of passing into* in a singular experience, and felt through the flimsy and slippery line *in-between* one and another movement. Each experience in the movement emerges through continuous *changes*. The relational movement affects and is affected by different intensities, which express different qualities in the iteration of a form without form. The heterogeneous relationality is inseparable, unreachable and ungraspable, yet is coincidentally felt and visible through its very *in-betweenness*.¹⁵⁷ Thus, the durational *passing into* actuality can't be mediated due to its variance in speed and temporality. The variant intensity can be felt in a *milieu*, *black-hole* or void, in different qualities of experience. So, within a shared milieu, singular experiences can arise, giving rise in turn to difference and change.

¹⁵⁵ ATP, p. 382. See page 137.

¹⁵⁶ Ibid.

¹⁵⁷ The concept of *relationality* is indebted to Alfred North Whitehead.

The qualitative experience of the everyday, through repetitions of peripheral events, has been critically perceived as elusive, volatile or perhaps *too dangerous* to delineate due to its imperceptibility and permeability within our current dominant cultural norms. Yet, the heterogeneous attribute of *in-betweenness*, can be found in any-time/space-whatever in arts, literature and thoughts, or on a personal level of simply encountering the horizon. The ideological gap and distance are constraints, and deny the possibility and potentiality to see and feel. Thus, the ongoing actualization is still concealed under the tip of the iceberg, due to its imperceptibility and indiscernibility in movement. One condition is a prerequisite to grasp this flimsy experience, which paradoxically is the chasm between subjects/objects. In order to permit liquid and liminal movement, we need a certain distance and gap between one another, otherwise it is jelled and jammed. Thus, between one another for any movement, the gap, distance and *décalage* become prerequisite conditions in order to be extracted from a fixed frame of movement. The horizon traverses and hovers over the prerequisite gap, becoming a heterogeneous fixity in relation to one's changing position and perspective.

A landing site (the body) of the horizon suspends the current framework and norms of culture, including academic study, which are seen as a safe territorialized land. The horizon is everywhere, which we feel through a quality of experience. The relationship between the West and the East on the horizon is one of passing into time and space. In the durational body, the experience of time and space is always on a slippery plane of liminality and liquidity, because one's subjectivity changes relatively to the variant qualities of experience.

Horizon Aesthetics glides out of the frameworks of limited scientific devices/information, and the graspable perceptions of our conscious bodies, which are fixed within known systems and ideologies. It traces an ontogenetic *dispositif* of differences in forgotten and missing indiscernible distinctions between nature-culture,

in a movement of geometric and geographic relations of the everyday. The immanent time-space is composed of a thousand instabilities that activate in the autonomy of affect, gaining a potent political dimension. The narrative produced is plotted on a liquid state of migration, at any-time/space-whatever, by virtue of the vaporizing boundaries in-between the determined and separated binary notions of mind/body, here/there, one/other, and singular/collective; it is not or but *and*. The body(s) is concretely and inseparably connected in the plane of potentiality, which is expressed in the notion of *actual and virtual*, or *real and abstract*: conceived at a bifurcation. The ungraspable experience can be expressed as *haecceity*, which is a qualitative experience of immediacy like light, wind, and waves. It is singular, like a twilight zone, where time is *passing into*. It is beyond defined norms that fall into *no man's land: the positional*. The momentarily and singular *haecceity* feels and is felt in the body becoming *foreign*, which occurs at a bifurcation of the boundary, always emerging in the middle of a void that has no interior or exterior.

Horizon Aesthetics is open and flexible, it occupies *any-space-whatever* with a given condition of different gravitational pulls, which vary with one's position. It is a self-organizing perspective. Consequently, an individual subjectivity becomes a single position. The notion lays out on a grid a new community that is neither defined by geographic locations nor ethnicity, but rather by a fluid narrative itself sharing everyone's everyday. The everydayness slips and falls into the time and space of a forgotten, invisible, ignored and unfamiliar land. It is an imperceptibility which inhabits only the unmoored *positional*.¹⁵⁸ This is a passing through the in-between. One appears and abuts, and the other dissolves into the ungraspable time and space in the horizon of *no one's land* that can only be felt in-between.

¹⁵⁸ Massumi, B. (2002). *Parables for the Virtual*. In this book, Massumi articulates the concept of *the positional* which is from A. N. Whitehead as a negligent and missing body (in time and space) in our current Anthropocene culture and nature.

As soon as a body makes a *move*, the two directional points are suspended: the unmoored body is then fleeting with no single or aimed point like Klee's line between the departing and its opposite point: the predetermined landing/arrival point.¹⁵⁹ We can only trace the durational body's trajectorial movement (the organism, the system, the organ, the nature): *in-betweenness* in *movement*. This body is renewed with a continuous experience through a new perspective or perception, life. It feels like it is in the middle of vertiginous foreign time and space, as it persistently changes in relation to the other. This process is remarkably embodied in the schizoid episodes of the similar yet different character of Anne, in the time-image cinema of Hong Sangsoo. Chuang-tzu's passage *Penumbra*, on the radical empiricism of time and space, has affected me during my nomadic wandering through the elliptical patterns of Hong's cinematic everyday, bringing me to my deepest understanding of the time-space paradigm of *Horizon Aesthetics*.

Horizon Aesthetics, as an unmoored *positional* practice, has sprouted from my experience traversing between Montreal and Seoul over a hundred times, flying and watching the sky and clouds through the airplane window, and waiting in stop-over landings before the final arrival place. Out of the boredom that arises within the limited conditions in my seat in the plane, my observation of thought and feeling is activated. Observing the monitor screen and the sky, the trajectory of the horizon becomes visible as an unceasing and ungraspable line, without a point of entry or exit. I felt a sense of hypnotic vertigo and wondrous freedom. The positional continues in this trajectory, inseparably and unceasingly, into a time and space that is always new within the real, but abstract in its direction from West to East: hovering over the horizon. The absolute line of the *real but abstract* can be felt, ironically, as a freedom.

¹⁵⁹ Ibid.

Although my body-mind is consciously and physically aware of being suspended within time and space, it is not felt as a limitation. Somehow, at the moment that I deposit my luggage, the past becomes locked there, and I feel light and free: nothing but myself in that moment. Light as a feather, flying through the air, or becoming a mermaid to swim as deep as possible into the abyss of the ocean. Without any belonging, attachment to any social, political or cultural background, or ideological rules: my bodily habits are no longer validated in the horizontal and directionless voyaging through time and space. I let my body be the airplane on the horizon, free of vertigo. My body becomes foreign, and unmoored: in constant movement. Like the unstable and instantaneous schizo body of Anne, my body is insurgent, seeking a *lighthouse*, or something that signifies a temporal orientation: a *home* on a dark sea. Anne's drifting motion recalls this seeking movement, as she navigates a foreign time and space, *In Another Country*. The schizophrenic is not only symptomized in the character of Anne in *In Another Country*, but also throughout the cinema of Hong Sangsoo, and his use of the time-image. His work recalls the films of Chris Marker, especially *La Jetée* (1962), which explicitly depicts the airport as a locale of the nomad.

The line-system (or block-system) of becoming is opposed to the point-system of memory. Becoming is the movement by which the line frees itself from the point and renders points indiscernible: the rhizome, the opposite of arborescence; break away from arborescence. Becoming is an antimemory.¹⁶⁰

Lines cannot be self-created, they are dependent on, and interrelated with one another in an inseparable movement. There is, however, inevitably an area where movement comes up against a boundary. Thus, when applying the notion of the Horizon to aesthetics, this thesis addresses the subjective perception of the world through time-image cinema (or the arts in general), which deploys and crystallizes a singular narrativity. It is simultaneously grounded within the ranges of human finitude, limited

¹⁶⁰ ATP. "Becoming". p. 294.

by a horizon that brings specific events into focus, while tracing what eludes our capacity to know.

The relational experience of movement along a line is illuminated by the time-image cinema of Hong Sangsoo, particularly in the exemplary film, *In Another Country*. The arbitrary trajectory in-between two separate points can be mapped through the wandering space of the different Anne(s), or the relationship between the East and West: inventing a story of new time and space, where the figure of the nomad experiences life through a quality of immediacy. *Horizon aesthetics* contains different qualities of experience, which remain within our limited capacity, while producing a new heterogeneous experience of the event that harbours a desire for a temporal voyage that has yet to come.

Horizon Aesthetics delineates the missing value of imperceptible *passing into* actuality, characterizing the form and formless expression and language of aesthetics. It is unmoored, unstable and temporary, which resonates the twofold body between the two opposite/binary discerns in nature/culture. The tradition of dichotomy can be traced through the geographical notion between the East and the West. Horizon Aesthetics suspends this fixed and moored perception of “here” and/or “there.” Rather, it perceives the East-West in the twofold body that is conceived in movement, which continues altering the very notion of *(t)here*.

Through the concept of a *move*, Horizon Aesthetics embodies a missed spatio-temporal experience, called the missing half-second, that can only occur in-between: in the space between one and another, *the more-than*. The personal speculative wandering experience of the everyday emerges in the negation of any predetermined geographical distance and gap, while it advocates for a different quality of experience in time and space. The actual experience of passing into is inseparable from the virtual one, which can be expressed in art, and especially in the medium of cinema.

The time-image used in the cinema of Hong Sangsoo embodies and articulates the experience, parsed out with the theoretical support of the philosophy of Deleuze, Guattari, Massumi and Chuang-tzu. Their work on the autonomy of affect is applied to delineate the parallels between East and West, which hover over the horizon inseparably and unceasingly, relative to one's perspective. The speculation into the liquid and liminal aesthetics of the horizon, conceives of a transversal resiliency of the ecologic relation, which is undergone in *a nature-culture continuum of variation* with an awareness of the peripherals of the everyday.¹⁶¹

In this vein, the cinema of Hong Sangsoo is examined in Chapter Two with the unmediated materiality of everydayness, foreignness, form and formless narrative. This organic structure draws ontogenetical difference can be felt in-between movement through the use of multi-bind materialities: multiplicity. In addition, Hong's microcosmic condition of film production and the simultaneity of feeling-thinking-making process connects this treatise to his work naturally, to flee to the line of flight. As if the narrative is built on the movement, a simple mundane materiality is pondered, sliced into a molecular level, and assembled in various ways. As if it is ready for a voyage to be a nomad, fugitively, unmoored. Thus it is in a taking-from between form and formless narrativity that is always in reconstituting the possible; one-being-in-the-world. Hong's porous narrativity invites an airy time and space to invent a nomadic narrative that opens to wander, to reinvent an expression and form that are unknown or foreign. It waves on liminal and fluid mundane events of the everyday. It is the horizon where a time-space threshold encounters that affects transmutations and another becomings, incessantly: nomadic-narrative. On this voyage, a joyous humour and aesthetic beauty are permeated out of appreciation of life which can be felt in the cinema of Hong Sangsoo. Most of his films from 2000 until now contain a light humour shinning with organic beauty.

¹⁶¹ Massumi, B. *op. cit.* p. 258.

Horizon Aesthetics insurgently conjures the ethos and ethics of humanity to be revisited under the current commodified value system in the Anthropocene era perpetuating inflexible ideologies, which have been reflected and reified in academic scholarship. The antiquated ideologies and power structures uphold an oppressed shadow of colonialism and nationalism in economics and politics, where the value of the missing half-second is forgotten and abandoned. In this vein, the cinema of Hong Sangsoo is examined through the perspective of the thinkers above on interrelationality and value-system thinking, through Spinoza's axiom of *what the body can do?* To some extent, an inseparable but singular sovereignty is also speculated through aesthetic language of *Horizon Aesthetics* with the kindred yet different thoughts hovering between the East and the West as *the East-West* body.

Deleuze, Guattari, and Chuang-tzu assert a relational experience expressed in different forms, as embodied in the film, which is examined with the temporal yet repetitive experience of everyday. For instance, through the similar yet different relationships of Anne with the lifeguard, her lover, or with others the film exhibits the relations of visibility and invisibility, difference and repetition, ephemerality of perpetuality, and concurrency or simultaneity. The conditions are conceived with an inter-relationality to one-another as a two-fold body. The time-image movement crystallizes a singular experience at a quality of immediacy. Hong's recurrent materiality signals different capacities in the same body; characters appear at the same entrance, in the same tent, on the same horizon, with the umbrellas and so on. The singular mode of Hong's technique of immediacy distributes signals to navigate movements, on the threshold of passing through them. It elucidates the horizon aesthetics akin to the three thinkers;

The sand desert has not only oases, which are like fixed points, but also rhizomatic vegetation that is temporary and shifts location according to local rains, bringing changes in the direction of the crossings. The same terms are used to describe ice deserts as sand deserts: there is no line

separating earth and sky; there is no intermediate distance, no perspective or contour; visibility is limited; and yet there is an extraordinarily fine topology that relies not on points or objects but rather on haecceities, on sets of relations (winds, undulations of snow or sand, the song of the sand or the cracking of ice, the tactile qualities of both). It is a tactile space, or rather “haptic,” a sonorous much more than a visual space. The variability, the polyvocality of directions, is an essential feature of smooth spaces of the rhizome type, and it alters their cartography. The nomad, nomad space, is localized and not delimited.¹⁶²

Horizon Aesthetics conceives of hovering over a vanishing point in-between East and West, giving precedence to an awakening of various expressions in different geographical space and time. It is neither the East nor the West. Rather it is the twofold body of East-West. The perspective or position can be merely conceived as a move from the two normative origins. It suggests a breaking away from predetermined norms, signs and designation. The in-betweenness on a trajectory sweeps away the polarity of two fixed points on the trajectory. Rather, the speculative quality of liminality embraces a multiplicity and trans-diversity in action, which invents the story of a new time-space for the birth of a new nomad as Deleuze and Guattari beautifully illustrate this *smooth space* topologically in the above.

Horizon Aesthetics includes the different qualities of an experience in our limited perspective that take place at the vanishing point on the horizon; the experience is felt heterogeneously in-between. Hong’s wandering and liquid narrative gently hovers over the vanishing point that is everywhere yet always changing relative to (no)one’s position in the world. Through the internal tension of double subjects in a rhizomatic ecological relation, affective materiality is mobilized without reducing individual radical singularity.

¹⁶² ATP, p. 382.

CHAPTER FOUR

DAYBREAK-NIGHTFALL: MIJEONGLEES.ART

This chapter describes select art projects from my portfolio in relation to the theoretical axes of the project as part of the research-creation. Those works, which can be found on my personal website, *mijeonglees.art*, are an outdoor performative and transformable installation, *The Body That Hums: Ungnyeo's Cave* (2018) on Monkland Ave. and in Hampstead Park in Montreal (2018), and a moving-image oriented performative multimedia arts exhibition, *More (T)here* (2014) at the Montreal Museum of Fine Art/ Musée des beaux-arts de Montréal.

4.1 Myth of Transversality, *The Body That Hums, Ungnyeo's Cave*

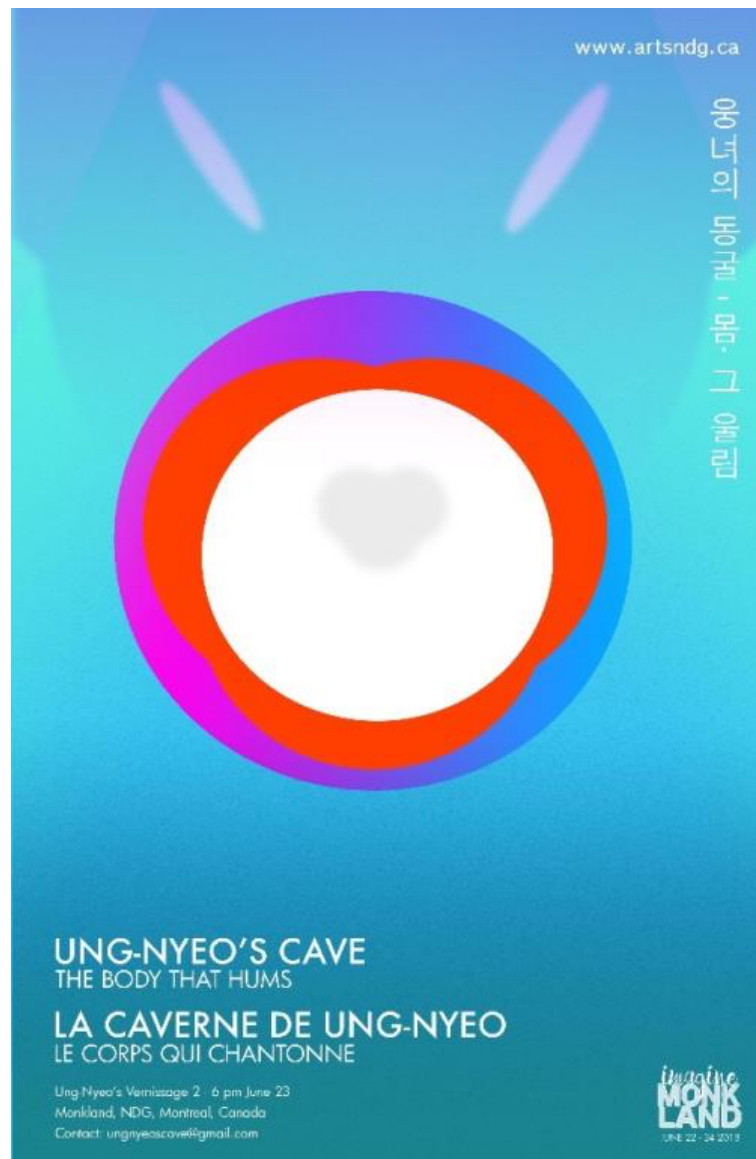


Fig. 20 ¹⁶³

¹⁶³ The poster was designed by Dravin Ramasamy. <https://www.grenier.qc.ca/nouvelles/10752/le-designer-graphique-dravin-ramasamy-remporte-trois-prix-prestigieux>

It's a perception of the perception of lived space. And we are all in that perception, every thought, every movement, every shadow, every sound, each of them modulating the others, in immediate vibrational relation, in resonance. The resonance is all-embracing. Relationally self-framing. In a way that is only for the moment, uniquely taking off from and floating in that space. It's nomadic. A world of perception unto itself. A self-embracing micro-climate of experience.¹⁶⁴

Massumi's affirmation of "all in that perception" and "the resonance is all-embracing," is permeated through this project based on the Korean myth of *Ungnyeo*. A singularity, individuation as "a thing" is lighted on within the whole of "the thing" in the assemblage of collectivity. This micro-experience is an awareness that we can only see a fragmentation of the whole, yet we are still capable of abstracting the whole by enabling our perception to perceive a thing as part of the thing at an immediacy. He addresses an object that we see, it is not the whole but a semblance of the appeared actuality at a moment of "a perception of the perception of lived space." It enunciates embracing the absented actual potentials that we don't see. It recalls Deleuze's "our visibility is limited," at vanishing point on the horizon.

Massumi postulates further from Langer's "spiral and spiralling"¹⁶⁵ that "we see a movement that flows" *with* and *through*. An object is in movement, containing an invisible and ungraspable gap and distance. The gap and distance in the object can be felt through its double movement between appearance-disappearance at the vanishing point on the horizon. It is actualizing the potential power of an object through the difference of repetition in the movement, which expresses and is expressed in its resonance. A liminal and liquid narrativity is expressed in the resonance of feeling-thinking actuality. It is what Deleuze, Chuang-tzu and Massumi among many other

¹⁶⁴ Massumi. op. cit.

¹⁶⁵ Langer. K. Susanne, (1953). *Feeling and Form: A Theory of Art*. New York Charles Scribner's Sons.

relational philosophy¹⁶⁶ thinkers recognize as the indiscernible gap and distance that affect becoming a singularity with the lived experience, *life*. The perspective opens the invention of a transversal singular narrative in “the resonance is all-embracing. Relationally self-framing.”¹⁶⁷ Ungnyeo’s project evolved with this relational perception and trying to reify the feeling of “floating” or ephemeral space.



Fig. 21 Ungnyeo’s project at ImaginedLand Festival.
(Later, the Festival called “InmagineMonkLand Festival.”)

Massumi and Manning enunciate life as “a dynamic, a vitality affect,” which can be expressed through the form of abstract art, more specifically in performative and interactive art. Life, in this capacity, is a capture of *thinking-feeling* as a living *life* experience, felt through a quality of immediacy.¹⁶⁸

¹⁶⁶ This treatise follows a similar line of thinking from Baruch Spinoza, Henry Bergson, Alfred North White to Manning, Langer and Massumi with Deleuze and Guattari, and Chuang-tzu.

¹⁶⁷ Massumi, B. (2011). *Semblance and Event: Activist Philosophy and the Occurrent Arts*, MIT Press. “The Thinking-Feeling of What Happens” www.inflexion.org/n1 accessed . Retrieved 2019.

¹⁶⁸ The works of Manning and Massumi on the project of *immediations*. See the SenseLab: <https://senselab.ca/wp2/immediations/>

Finally, Friedrich Nietzsche's geo-ontological quests led me to make this chapter on thinking of *being* which is always coupling with the "presently conscious I" and passing through "somewhere else I" through his concept of "will to power."¹⁶⁹ His incessant mode of investigation on being is my greatest philosophical inspiration, where my artwork arches over the horizon between the Eastern and the Western expressions and forms. It is not in the East nor in the West, rather, it contains a singularity through thinking and living, which expresses the transversality of East-West. Nothing and no one can claim an origin, everything is instead felt in the resonance of being. The enigmatic quest links with the question of *what a body can do*. The body is composed of an immediate experience, concurrently called *haecceity* as a singularity, and *penumbra* as a multiplicity. It expresses a never-moored being through art, expressed the form and formless *Language III*.



Fig 22. *Ungnyeo's* body in process

¹⁶⁹ Nietzsche, Friedrich. (2011) *The Will to Power*. edit. Walter Kaufmann, trans. R.J. Hollingdale, Vintage Books.

4.1.1 Aesthetic Perspective:

“*Never has been mine.*”¹⁷⁰

This project is inspired by Lygia Clark’s *The Abandonment of Arts* and *Reversible Destiny* of Arakawa/Gins.¹⁷¹ *Ungnyeo*’s body/land was shaped by the public’s participation and she and her land were not owned by anyone, not even herself nor the artist. They were shaped by themselves organically, whether aesthetically seen in tradition, a beautiful or another opening to perceive a new expression, aesthetic, *Language III*. The artful interaction with and through in excess of the more-than, *Ungnyeo* was *there*, without belonging at any time-space whatever. Her temporality and perpetuality was evoked to unmoor the rigid ideology, nation state, culture and nature. It is a work to examine a transversal twofold body that weaves and reifies a nomadic narrativity.

This project has naturally arisen from my personal experience in thinking and living outside of my accustomed culture and nature. The conditions of the environment change and affect the Self, transmuting into a foreign body that hovers between the East and West, one culture and another. The foreign body is felt as a new home, which is a temporary shelter in-between (*t*)here, neither here nor there. In the wake of this heterogeneity of the Self that intersects between homeless bodies within a body, the myth of a bear-woman *Ungnyeo* is realized. It attempts to experience ungraspable language, which passes through the everyday, intersecting at the past-present-future, concurrently and simultaneously.

¹⁷⁰ Mi-jeong Lee. A note on the journey of this treatise. Around 2016.

¹⁷¹ Bessa, Sergio. & Fer, Briony. (2014). *Lygia Clark: The Abandonment of Arts*. edit. Cornelia Butler and Luis Pérez Oramas. The Museum of Modern Art. New. York. For *Reversible Destiny of Arakawa/Gins* <http://www.reversibledestiny.org/>. retrieved 2017, 2018 and 2019 and <https://archeyes.com/reversible-destiny-lofts-madeline-gins-and-shusaku-arakawa> retrieved 2018.

The working title was *The body that hums: water, garlic and cave*, reflecting the myth of the bear-woman *Ungnyeo*, supposedly the very mother of all Koreans. According to the myth, she turns into a human woman after meditating in a cave for 29 days with only water, garlic and herbs for sustenance. The motif of water, garlic and cave intrigued me: water as the mineral source of organic life, garlic as presenting the ethnography of Korea and means to fight *dis-ease*, and cave as a time and space to create a new expression or language. The final title came: *The Body That Hums, Ungnyeo's Cave*.

Each singular voice and gesture will be composed of and permeated into *Ungnyeo's* body. It is an innate affective force, which propels the mediated body to become an unmediated one. Hence, the monstrous yet wondrous statue I created is in constant flux at every moment, with and by the public's participation, and will be heard as a singular voice, which resonates throughout the collective voice of the whole. The project is permeated with geographical and genealogical ecologies, and localities of time and space that are shared with the experience of the everyday. *Ungnyeo* presents an actuality of emergence for *the people yet to come*.

The heterogeneous and transmuting body will evoke an ungraspable language, arising outside our familiar norms, intersecting at a threshold of the everyday. Through the body of *Ungnyeo* and its feeling-thinking-making process, our forgotten, neglected capacity will be revived in reference to *Language III*. Furthermore, *Ungnyeo* itself is the act of women who “live” and “do” in this everyday; inflexed both inside and outside the body, dismissing borders and boundaries, and sweeping away the tenacious ideologies in power. The inter-weaving experience may open and connect people, altering their bodies and reinventing a liquid and liminal narrative that sweeps away the shadows of ideological norms under masculine and capitalist power structures. The ecological body of *Ungnyeo* will offer a form-formless aesthetic experience.

4.1.2 The Water, Garlic and Cave



Fig. 23¹⁷²

To further describe my project: the performative and transformable art installation *The Body That Hums, Ungnyeo's Cave* was inspired by the ancient Korean myth of *Dangun*. It is a fable, originating in 2333 BC, which refers to the very birth of the nation. A son of God named *Hwanung* who desired to live as a human came down and lived among them. A bear named *Ungnyeo* aspired to be a human, and eventually transformed into a woman after she endured living in a cave for 29 days with only water, garlic and herbs to sustain her. She then has a relationship with *Hwanung* and gives a birth to *Dangun*, the future King of Korea. *Dangun* was born out of the traversing between God in the heaven and the bear-woman on earth.

¹⁷² A still photo from the hand-drawn 2D stop-motion animation as part the project, *The Body That Hums, Ungnyeo's Cave*. The project examines how a myth can affect and traverse at any time-space-whatever. I intend to further it as an independent, short-animation (Drawing is from the current version on September 2018.)

The performative, interactive and outdoor installation engages with the public. I was commissioned by the “ImaginedLand Festival of NDG” to create an outdoor installation connected with any kind of myth. (The festival’s name was later changed to *Imagine Monkland*.) My chosen character of *Ungnyeo* is a symbol of the forgotten body-territory evoking the very feeling of a *mother* that resonates at all times. The mystic body of *Ungnyeo* could be a *home of homeless* at all times.¹⁷³

The unfinished statue of *Ungnyeo* was brought to the site in June 2018 and completed with the public’s participation. There on Monkland Ave. in Notre Dame de Grace, the statue of *Ungnyeo* stood for several days and nights with and without the public, with artworks of others and without them during this festival, then it disappeared. *Ungnyeo*’s installation reappeared within a month, two miles away in Hampstead Park, in August 2018. It had a new shape, with a bigger cave beneath her body. The third exhibition took the form of a workshop as part of a pop-up collective art exhibition in collaboration with the Ruche d’Art de la Bibliothèque Mordecai-Richler and various Art Hives in the Mile-End neighbourhood of Montreal, in October 2018. The project was successively taken to different environments in the Montreal area during 2018, creating different rhythms and intensities *through* and *with* all potentials. Each time, *Ungnyeo* was shaped differently within its repetitive patterns. In this process, the project of *The Body That Hums*, *Ungnyeo*’s *Cave* has naturally become a continuing performative and transformable installation. It illustrates organic materiality’s sustainability; within and beyond this treatise of research-creation. It experiments with a variant experience to (un-in)fold in time and space exploring an ephemeral and perpetual territorial body (land) catalyzed through the myth of *Ungnyeo*.

¹⁷³ See Chapter 1.1.

The colossal statue of *Ungnyeo* is made of recycled materials and mixed media; discarded textiles and furniture, sewing, drawing, painting and washing and drying; performance art, visual and media art, including the stop-motion animation of *Ungnyeo*. This project could become a series, and could be placed and produced in any environment.

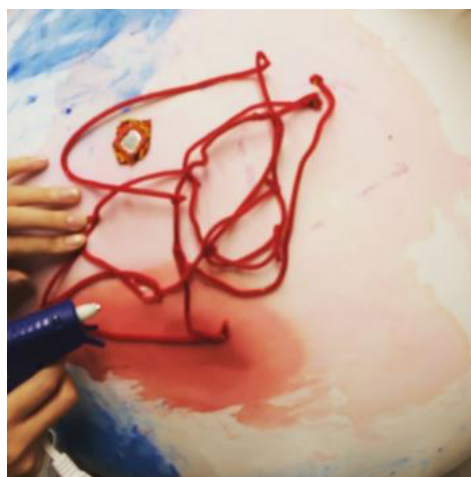


Fig. 24.

4.1.3 Feeling-Thinking-Making

The work is developed through imagery of the (fe)male body and invites the public to meditate collectively on an ephemeral-perpetual sense of *home*. The body, perpetually humming, affects one another boundlessly at any time-space whatever on the feeling and thinking of *life*, its resilient quality at immediacy. Life is expressed through variant waves and rhythms, becoming the conceptual materials of *Language III* and the parable of *Penumbra*, of Deleuze & Guattari and Chuang-tzu.¹⁷⁴

The artwork of *Ungnyeo* carries on the resonance of the forgotten locus and aspirations of futurity. Neither quality can be grasped, yet are felt in betweenness from (*t*)here; here and there, concurrently hovering over the horizon. For Jean Cocteau, this could be *home* as he calls it: *no man's land*. It has never been owned by

¹⁷⁴ See Chapter 1.1

anyone; it is not, and will be yet to come. The body/land of *Ungnyeo* refuses and escapes from ownership while it is visible and audible in the resonance of humming that is around, near *and* within. This imaginable female body/land choreographs a perpetual-ephemeral experience of *home-homelessness* which resonates throughout all time. The artwork attempts to convey an ephemeral run-away: a perpetual return to the mother's womb, the very water of origin. Despite the fact that the body's resonance continues and resists coincidentally; sometimes it is subordinated, sometimes abused, forgotten, and perhaps abandoned in its various capacities and potentialities. With this premise, an infinite and perpetual expression that is always renewed through the nature of female embodiment has been producing and creating constantly.



Fig. 25 *Ungnyeo*'s garden inside her land. Recycled shoes become a home for plants, flowers and garlic. (The second piece of the series in Hampstead Park)

4.1.4 Sewing Collective: Breathing *through and with*

This art project calls on the current women's voice in our time which can be traced back to the ancient Korean myth of the bear-woman, *Ungneyo*. The myth echoes the repression and resistance of women, particularly in parallel with the continued voices of the *Comfort Women*, *#Me-Too*, the traumas of war, and even the individual role of mothership for women. The Korean myth, from the story I know best, is a milestone to mobilize and weave an artwork, from which this humming body has neither an entrance nor exit. It is an event of rupture of the everyday, in excess of one another. In the project, this rupturing experience is expressed within multiple modes of events inside an event: gardens inside a garden, performances inside a performance, parks inside a park and hums inside a hum. In this vein, an artful-sewing collective came together temporarily to realize the *Ungnyeo*'s project.



Fig. 26 Five Korean women in the sewing collective between the age of 40-70. They are local women, who sew at home as a hobby.

A major part of this project was carried out by an instant grassroots sewing collective in Montreal. The collective was composed of women between the ages of 20-60; Korean, Vietnamese and Québécoise immigrants. The sewing, by hand and by

machine, was performed throughout the project. It took much time and effort to convince the senior members, whose skill was breathtaking, that their sewing craft and gathering-activities were essential and valuable to the project. In fact, most of them were accustomed to a self-effacing approach. Traditionally, sewing was regarded as just a lowly household-chore for women in Korea. This project revived its innate, invaluable quality, with Jang Ki-Soon, Kim Hong-Sook, Ka Kyung-Sook, Wang Young-Sook, Sara Say, Pandora Hobby and a few other volunteers.

Once the project's diagrammatic concept was drawn, the production began with invited artists who built together *Ungnyeo* on location, tackling the problem of keeping the immense statue upright in the outdoor exhibit. The circles on the poster express the universe, a continuation of *life*, and *love* (the bear's nose in the centre of the image). 3D modulation is by Jacques Desbiens, the poster design by graphic artist, Dravin Ramasamy, and the entire conceptualization and direction, drawings and the animated-film by Mi-Jeong Lee

Ungnyeo's land/territory was designed to be 7 feet high, atop 7-12 feet of pedestals on grass. The *Ungnyeo* statue (the body) was about 6 feet high, with a width that could be encompassed by the outstretched arms of two people. The shape moves in-between the body of a bear and a human that has various different face(less)s and long arms. *Ungnyeo* expands boundlessly, becoming monstrous, weaving with the materials in her surroundings; worn silk and textiles, wrapped around her body. The underside is a cave built with wood; a spacious and mysterious cave. The built cave was about 4 feet high.

Ungnyeo's multiple arms, breasts, and infinite materials were filled with water bottles, cushions, mats, textiles, sewing machines, stationery, and food. The participants could take any of the materials from her body and incorporate them into this body if they wanted to. Or they could take the materials and run away from her land. Also,

anyone could bring new materials to add, hang, and weave, affecting *Ungnyeo* to revive the present-futurity of *the very woman*. Applied materials were food, water, sponges, cushions, textiles (silk and polyesters), paper, crayons, pins, ropes, wood, cardboard. chairs and a desk, scissors, and glue: the human and non-human were pasted together in an interaction of materials, from body to body, to create a new gesture in the form of formless time and space.



Fig. 27-28 Buttons and spools of thread become part of the body in the second piece of the series. Children enjoyed playing inside and outside of the temporary cave, built underneath *Ungnyeo* as part of her body. *Ungnyeo*'s temporal landing took place on pedestals, during the Imagine Monkland Festival, NDG (2018).

Her body hums with the public of all ages invited in feeling-thinking-making and reinventing time-space in the forgotten and neglected land/body. The body of *Ungnyeo* recalls the unceasing undulation of waves at all times in the resonance of the very water: rupturing, converging and re-emerging.

The *Ungnyeo* series imagines an infinite assemblage of “independent autonomies.” She folds a thousand eyes, breasts, arms, bodies and caves, which unfold variously in the rhythm of breathing interconnected among one another simultaneously, like a rhizome. She is the very water of the universe that resonates the fugitive home, composed of an ephemeral-perpetual nature of the imagined land-territory. Her soft-

landing reified in Montreal thanks to the Imagine Monkland Festival. Referring to the SenseLab's reinvention of concepts, *Ungnyeo*'s singular *phonic* and *schizz*¹⁷⁵ weaves a nomadic narrative — the weaving of *Language III* that is expressed *through* and *with* her body-land as a different quality of experience at an immediacy.

A tall abandoned wooden chair became the spinal column of *Ungnyeo*. The mystic cave was built with plywood, and was extended in width and height with wooden frames curtained off with light, and soft fabric. Part of the cave was covered with a thick black curtain to allow the projection of short films, including the stop-motion animation, *Ungnyeo*, taking-form from a line of Klee.¹⁷⁶ As soon as they walked into the cave, some children shouted: “Oh, this is a mysterious cave!” “It’s cool here,” while most of the adults took a step in reluctantly and precariously, or watched from a distance, and asked questions about how to engage, participate, cope with and conduct *Ungnyeo*; the unheard of name and open-land with no territorial norm. One time, rain began, all of the children and their parents ran inside the cave. Children loved to come in and out, playing and reinventing the land of the cave with and without the given materials and environment. Their boundless imaginations created a new expression or experience continuously. The land of *Ungnyeo* passed through the stages of life, contracting and expanding in the living performance of children. The cave was filled with bodies, as if she were about to give birth to someone/thing new. The time-space hovered and travelled at any-space-time-whatever.

¹⁷⁵ One of signaling and gestural modes was practiced through the reading group I participated in the SenseLab: www.senselab.ca

¹⁷⁶ See Chapter 1. Referring to Paul Klee's *line* which connects to Deleuze's *plane of flight* in the book *ATP*.

4.1.5 Tool box: *L'abécédaire* / *Gagnadara* (가나다라)



Fig. 29¹⁷⁷

For the public's easy access and enjoyment, I prepared a toolbox for *Ungnyeo's* Land.¹⁷⁸ It was to help participants have more fun and joy in the land of *Ungnyeo*: wandering and exploring in the simultaneous feeling-thinking-making activities in a soft yet temporal land, in recall of *the very mother's*. The toolbox was inspired by Deleuze's *Abécédaire* (ABCD).¹⁷⁹ I named it *Ganadara*, the Korean equivalent of ABCD.

¹⁷⁷ The second version of *Ungnyeo* was completed around 5:30 pm on August 17, 2018 in Hampstead Park. This time, the cave was built differently – from summer tents placed behind her instead of underneath her statue on the grass. Children enjoyed playing hide-and-seek, drawing and imaginative play. Her body and land became a playground. *Ungnyeo's* multi-arms and legs were pockets, filled with food and stationery to facilitate artful making-performing. Rubber balloons, with empty plastic bottles and cans inside, acted as musical instruments for audible and imaginable acts. When the festival was over, *Ungnyeo* was dismantled piece by piece in just one hour, and then hit the road of a nomadic voyage in the resonance *for people yet to come*.

¹⁷⁸ See Appendix 1. p. 178

¹⁷⁹ Op. cit.

For the first installation at Imagine Monkland Festival NDG, we printed about 500 copies of the toolbox. About 20 artists worked with me. About 100,000 people attended the three-day festival. The second installation was at La Fête de la Corée 2018 at Hampstead Park, in August 2018. Personally, it was very meaningful to be part of this event, the largest annual festival of the Montreal Korean community. It celebrates the liberation and independence of Korea from 35 years of Japanese occupation (from 1910 to 1945). During the colonization period, the Korean language, culture and arts were severely curtailed and there were many human rights abuses. Koreans everywhere celebrate their liberation and independence on August 15. This was the first time I had visited this celebration and it was very moving to meet so many Koreans who live in Montreal: most of the 3,000 festival visitors were Korean.



Fig. 30 *Ungnyeo*'s vein in schizoid and rhizome. An abandoned wooden chair found on the street became the backbone of *Ungnyeo*.

4.1.6 Challenges:

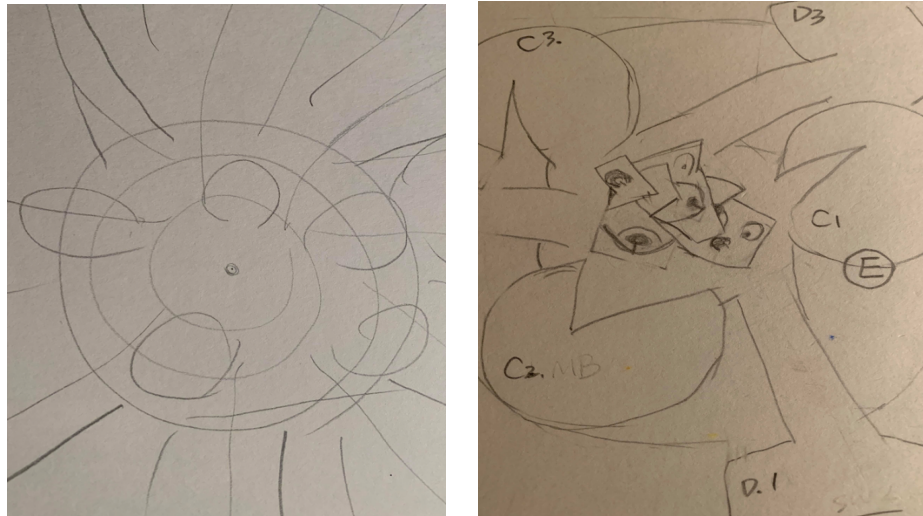


Fig. 31 The birth of *Ungnyeo* ¹⁸⁰

Ungnyeo was a commissioned outdoor installation project that ran for three days and nights, for 72 hours in total. There were many unexpected challenges. We could not foresee all the problems that we might face, but once they arose we dealt with them one by one. When I designed this project I did not give enough thought to the exhibition's duration and the possibility of rain and wind. Since this was a performative and transformative artwork to be continuously modified on location with the public's participatory *artfulness*, it was an almost impossible-to-be-possible labour under the mission of being art. ¹⁸¹ In addition, activating a sewing group gave me other problems to deal with. Working for three full days in a public space felt like a lifetime filled with exhaustion; an incessant and undulating wave in movement. The project was done in the expression of overwhelming languages.

¹⁸⁰ The birth of *Ungnyeo* began with a line of drawing and continued with concentric circles, a simple and fun diagram.

¹⁸¹ Manning's concept of *Artful* is an act of art in living.

There was continuous questioning from and interaction with the participants in the public space, day by day, the weather went from sweaty to humid, to cold and rain. The fun, playful, arduous and wondrous *Ungnyeo*'s land slowly turned into an exhausting experience, to be endured until the end. The too-long moored body of *Ungnyeo* was unable to express herself and could not become a participant in a new opening for a new creation to come. Her land and her body did not resonate with any of her power. In this crisis, she hums the song of *Ungnyeo*, resonating the home of twofold that one runs away from, and the other that one longs for: this concept of *twofold* recalls this treatise's investigation on relational body: all is relational with one another, Deleuze, Guattari and Chuang-tzu, Manning, Massumi, Hong Sangsoo.

Paradoxically, this challenge was resolved by an unexpected invitation. On the third and last day of the installation, I received an offer to present the exhibition again at the Montreal Korean community's annual festival at Hampstead Park. This would be within one month of the first installation. This invitation wondrously re-vitalized the *Ungnyeo* creation team, including myself. Everyone gained a new energy and seemed to feel that the project was worth doing again despite this exhaustion. The new invitation was a threshold to cut the exhaustion and to begin anew. The continuation of *Ungnyeo* in another shape was the key to vitality. There were undulating waves in the process. The second series happened in a different mode and quality. *Ungnyeo* was more prepared and organized in her land to welcome participants. Peaceful and comfortable in her cave. A different kind of experience.

The unknown yet desired environment was composed of a double bind body that looks at the front and the back: an assemblage of opposite sides becoming one, like the East and the West on the horizon. The process at the threshold ruptures at every moment. I gathered the materials mostly from Art Hives around Montreal, using recycled textiles, clothing, and stationery supplies, with some taken from the street and my storage room. Most of the materials carried the smell of mould, were broken,

and all came in different textures, sizes and colours. It took a long time to clean, wash, dry and repair them to be part of the body of *Ungnyeo*. Everyone in the project became exhausted toward the last day of installation and performance; events within an event. In addition, the use of recycled materials is not simple or easy and it becomes a long process to revive them, which is far from the capitalistic system of economic values.

The project raises a question on how can the exhaustive shift into a value, arising from and with problems? The project engages an awareness of our value system, ecological nature, and culture or environment. The most intriguing and interesting part of this project was the imagined body of colossal *Ungnyeo* and her cave. Her many breasts and arms held stationery supplies and provision boxes to play with on the land, her cave was a temporary cinema space and playground, a place to rest, make and create anything. As a result of these experiences and challenges the next *Ungnyeo* series will be approached differently.

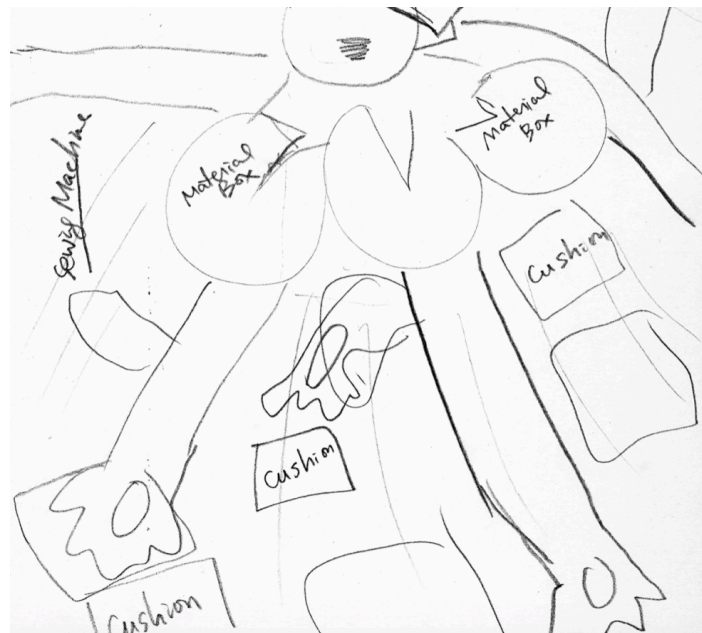


Fig. 32 The final diagram of *Ungnyeo*'s body and her land.

4.2 *More (T)here / Plus qu'ici et là*

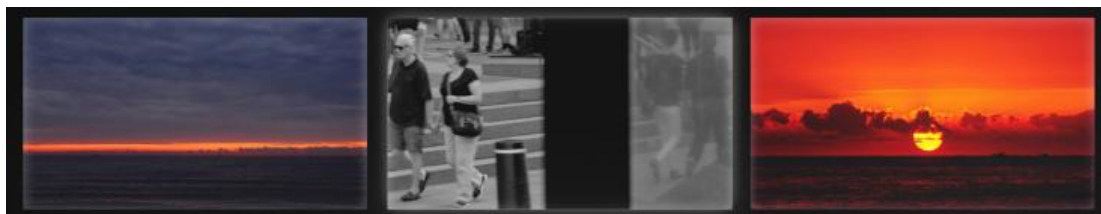


Fig. 33¹⁸²

4.2.1 Performative Multimedia Art Installation

The performative multimedia exhibition *More (T)here* (formerly called *More Than Here(T)here: Midnight to 4 am*) took place at the Montreal Museum of Fine Arts/Musée des beaux-arts de Montréal in 2014.¹⁸³ The three split screens, live music and performance set, created an experimental form of participatory theatre.

The project's central component was the moving images shot in the East and West at three different times, twilight dawn to hazy daytime, and twilight dusk. The microcosmically opted locations and times are composed of individual rhythms, abutting, adjoining and weaving on the three split screens. They overlap, converge and (dis)appear, intersecting with different media such as painting, live music, and participatory theatrical stage-acts, which create a lived experience of passing through the everyday routine. It streams along an ephemeral-perpetual flux of culture and

¹⁸² The cityscapes in Seoul at dawn (the left), Montreal in midday (middle), Seoul at dusk (the right)

¹⁸³ This exhibition was supported by Practitioner's Lab (PL). It offers researchers and artists a chance to experiment with research-creation projects, related to any aspect of Asian content. PL is part of AmérAsia Film Festival's initiation program.

identity, precariously hovering over the twilight time of *wolves* and *waves* navigated between Montreal (West) and Seoul (East). The enigmatic imagery is graspable and experienced through the horizon in the resonance of a transversal becomingness.

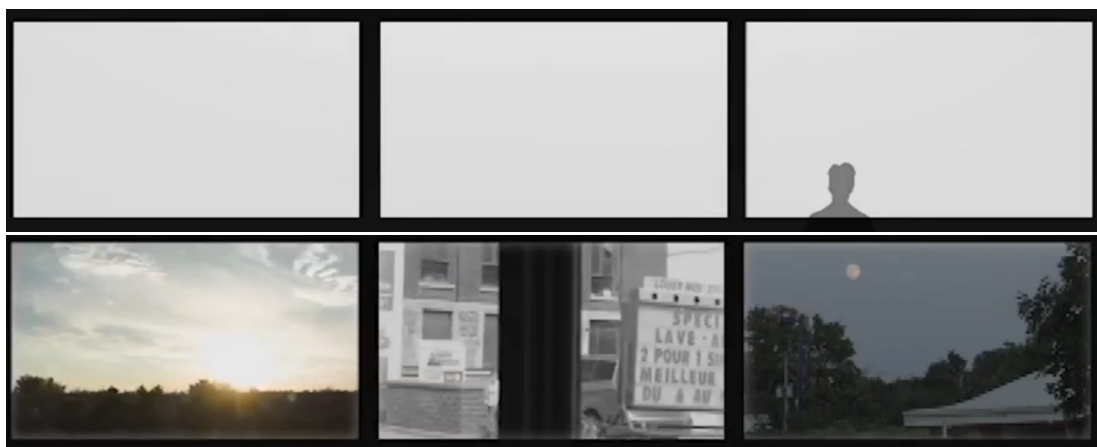


Fig. 34 ¹⁸⁴

This project seeks and examines a different tone of expression and language through everyday routine. Through the resonating axiom of “our visibility is limited,” it makes us aware of our inevitable lack and limit as a being. Thinking of Nietzsche’s cave, I climb up and down a voluminous mountain in the horizon between the East and the West to reach *(T)here*. A thousand anxieties rupture to a flimsy and weightless hum of tra-la-la. The run-away body from the moored home hums. On this recursive path, I encounter and ponder the trees. Trees and weeds change on the mountain. Some I recognize and some I don’t. All of them look similar but different in each season. Nature awakens the flow of changes with me, the continuous change of days, seasons and years. Everyday itself is a dogma because it never anchors. The feeling of everyday lingers near and around.

¹⁸⁴ Different scenes at night, daytime and dusk in Montreal. The three split screens used for the multimedia and multidisciplinary art installation, *More (T)here* (2014)

Thinking through geographical singularities and differences, the banality of everyday is illustrated in parallel with the three different times in the East and the West. There is a variant rhythm in repetition, passing through time and space. A feeling of the foreign arises anew. A life, a continuous passing through, that has neither a beginning nor an end. Yet, the new expressions and new languages of the everyday are everywhere or nowhere. Unless one wants to see and recognize it as Manning denotes “Diversity meets diversity.” One won’t be able to see the horizon or twilight if one’s perception is still anchored.

The routines of daily life; the street, the café, the sound of the church bell, the barking dog, the ice-cream shop on the corner: everyday elements are layered in the body, repeatedly folding and unfolding with verbal or non-verbal movement. To transmit the feeling of a coincidental flow of everyday, the work is assembled and displayed in a three-screen mode of theatrical and cinematic design. The body of the exhibition as a whole was a mode of expression and language that I felt and aspired to express and share. During the participatory performance on the stage, a variant rhythm, colour and tonality were streaming with different intensities between one body to another in a dark, theatrical space. The almost-improvised performative element was inspiring. With a temporary confined setting as the chosen environment viewers might rethink the fragmentary nature of life, experiencing different rhythms and simultaneously becoming a collective body at immediacy.



Fig. 35 Old Montreal at midday (middle) and Busan at sunset in Korea (left and right)

This project was intended to evoke an imagery language that is liminal and fluid. It is infused with an autonomy of affect, intensifying a force, bursting and rupturing. The precipitated force forms formlessly an instantaneous expression, which is unfolded concurrently in singular and multiple qualities of experience. On a personal level, the instantaneous and ungraspable expression, as my language, referred to Deleuze and Chuang-tzu through the concept of *Language III*, which is captured or expressed through my artwork. The work is an attempt to unearth the dormant Self that is compounded with a thousand “I and I,” referring to Nietzsche. A fathomless time and space is produced. The unknown individuated movement emanates and transpires a thousand threads to encounter and compose a magical language at twilight; emerging as a changing and nomadic materiality of time and space, without reducing their radical singularity. The contemplation of the everyday, passing through signals of language, resonates with the thinkers mentioned in this treatise such as Brian Massumi, Erin Manning, Fred Morten and Alanna Thain, besides the mentioned precursory thinkers Gilles Deleuze, Félix Guattari, and Chuang-tzu.

4.2.2 Receptivity

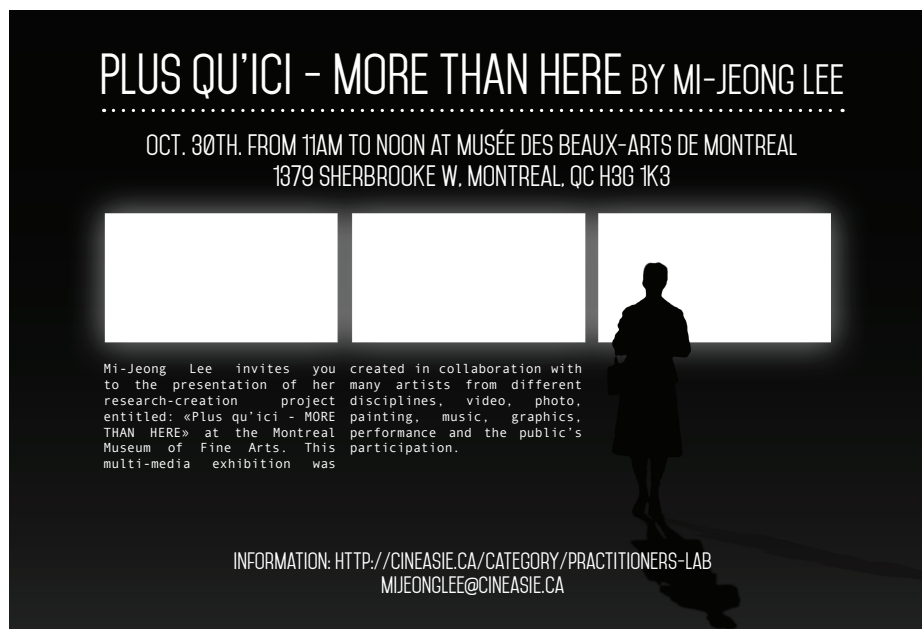


Fig.36 The exhibition and performance took place at the Montreal Museum of Fine Arts/Musée des beaux-arts de Montréal, October 2014__ (Production: Leega Film@2014)¹⁸⁵

Through the public's participation and with the suspension of authorship, the participating artists and collaborators were equally viewers and participants of the event, interacting arbitrarily with the public on the stage. People were invited to walk onstage while imagining a walk on a familiar street. Of course, there folds the discomfort of the participants who were reluctant to perform on a stage. Self-consciousness limited their ability to "perform" under the gaze of others. For artists experienced in performance, however, the stage was already a part of them. I imagine that the experience of losing oneself in performance allowed these performers to experience haecceity: through the limit and lack is felt the material grounding of the stage, which becomes their mooring in the dark sea at night. Perhaps the experience

¹⁸⁵ This exhibition was supported by Practitioner's Lab (PL). It offers researchers and artists a chance to experiment with research-creation projects, related to any aspect of Asian content. PL is part of *AmérAsia* Film Festival's initiation program. See Appendix 2. P. 183

of the affective register in the body also arose in the act of performance. In the moment, the body gains access to the forgotten missing half-second, as Massumi suggests. Hopefully, the participants encountered an experience of “this-ness,” where different speeds and colours emerge through the immediate unconscious state of nation-less, subject-less, homelessness: A direct sensation of body to body, neighbour to neighbour, and human to human. A different quality of experience is assembled to become a collective double-bind body at immediacy. It is felt as one-being-in-world without reduction of one’s singularity in the cinematic and theatrical space.

The shooting took several years because of problems with the weather and the difficulty of finding the right moment to shoot on a public bus. I had to cope with an organic environment: clouds, wind, Sun and moon, and pace and time. Such temporality, lack and suspension weaved in and out and permitted a new mode of thinking-making in the resonance of child’s humming, tra-la-la. It is the song of home that propels from the transnational and prehistorical subjectivity that traverses any-time-space-whatever and unfold a thousand becomings.

This work can be regarded as my first collective, participatory and collective project. The multidisciplinary art project is realized and composed of different media and artists: video, live music, visual and media arts, and performing arts collaborated with different disciplinary artists. A fluid and flexible form of multidisciplinary installation arose in collaboration with other disciplines, and the public's interaction with the art piece. Once all these components combine, the piece becomes a whole, while simultaneously representing the different arts on their own. The installation articulates a sense of space in time, through inflexed speeds and angles. The main corpus' materials were videos, photos, paintings, and performance (interactive). The form was altered to cinematic style in order to project on a screen under the given conditions (See the trailer and sample photos: mijeonglees.art)

4.3 East-West Collective

“Félix has always possessed multiple dimensions; he participates in many different activities, both psychiatric and political; he does a lot of group work. He is an ‘intersection’ of groups, like a star. Or perhaps I should compare him to the sea: he always seems to be in motion, sparkling with light. He can jump from one activity to another. He doesn’t sleep much, he travels, he never stops. He never ceases. He has extraordinary speeds. I am more like a hill: I don’t move much, I can’t manage two projects at once, I obsess over my ideas, and the few movements I do have are internal. I like to write alone, and I don’t talk much, except during my seminars, when talking serves another purpose. Together, Félix and I would have made a good Sumo wrestler.¹⁸⁶”

How can the two-different axes of Research and Creation, as perceived in tradition, deliver the permeability and inseparability of the body that couples with singularity and multiplicity? Chuang-tzu's parable of *Penumbra* and Deleuze and Guattari's nomadic and smooth space shared a kindred philosophic vision to perceive the cosmic world through the basis of an experience and at a quality of immediacy. Both thoughts conceive a fluid and permeable movement, with and without form as a time-space that unceasingly continues on a journey without beginning or end. While this singular experience is fundamentally ungraspable, it can be felt in the “space of passing or going” which lacks points of origin and a final destination, instead hovering or wandering in the middle and as a process. Like fog, waves and penumbra shadows, this form/formless experience crystallizes in the encounter with the horizon, a limiting expanse where consciousness and embodiment connect with the world as a finite yet never fixed process of *becoming*. Such a horizon expands into a thousand plateaus and foldings of time-space, inviting us to reinvent the

¹⁸⁶ Deleuze, G. and Guattari, F. (2006). ‘May ‘68’ Did Not Take Place’, trans. H. Weston, in Deleuze, G. *Two Regimes of Madness: Texts and Interviews 1975-1995*, ed. D. Lapoujade, New York: Semiotext(e). This quote can be also found in *Deleuze and Politics* (2008) in the Introduction, written by Ian Buchanan and Nicholas Thoburn.

geography of the familiar anew and in flux. This geo-philosophical speculation into the affective phenomenology of a horizontal and penumbral consciousness, spanning Western and Eastern sensibilities and histories, emerges out of the research-creation artist group “East-West Collective.” The nomadic spirit of this talk is designed to enact the forming yet formless explorations and practices of the collective, particularly the charting of new time-space terrain through the abrupt, fugitive and migratory global everydayness within the ever-changing *décalage* between East and West.

In regard to the process of producing the research-creation project as a treatise and forming the East-West Collective: I was at first overwhelmed by the fear that I would not be able to devote enough time to make tangible pieces of artwork, when I was already so involved in theoretical research. There was a feeling of lack in the making process, coupled with the fathomless research and investigations, which was seemingly never-ending: yet, there was always a new beginning from which to burst into another thought, like the rhizome. In the awe of reading of *A Thousand Plateaus* repeatedly, I saw the irreducible twofold body weaving between Deleuze and Guattari. The book is the singular body of artwork that resonates their different tone of voices together in *Language III*, producing the singular rhythm of the inseparable Deleuze-Guattari. The book itself is a transversal language, passing through a quality of experience of becoming-child, becoming-woman, becoming-music and all-becomings. In my anxiety-ridden journey, I encountered another book entitled *Parables for the Virtual* by Brian Massumi, as well as *The Minor Gesture* by Erin Manning, and the list continued. I gradually discovered or felt an ephemeral-perpetual landing-site of my liminality, which traverses the horizon between my East and West within me. I thus began to view myself as inhabiting a homeless home. Existence in this space suspends and dismisses the refrains of identity, nation-state, and origin. It is the horizon of *in-betweenness* that bends over neither from *here* nor to *there*, rather it is the middle.

This treatise is an assemblage of fragmentations as part of my language, expressing life in the feeling-thinking-making coincidentally. At the beginning of the research-creation, I was more interested in the result: to show on the exterior a proof of what I did and can do fast. Instead, the “why and how” of the things I expressed became the central focus. Through the long and complex process of *Research and Creation*, the treatise enunciates the Self that composes and is composed of the conscious I and the other dormant *I*; the twofold or double-bind Self as the collective body within the body; recalling of Antonin Artaud’s body without organs. Or “a schizo-I.”¹⁸⁷ This complex Self encounters the universe as the continuum of resonances of individuation, like the concurrent feelings of this (or that). It embodies the coincidental feeling and thinking, and thinking and making. This simultaneous process is co-composed collectively. The ungraspable body recalls Gilbert Simondon’s concept of the preindividual, which affirms “a singular point is an open infinity of relations.”¹⁸⁸ Following this, Manning discerns *the preindividual* as “the forced of form” and *the individual* as “the turning point that opens the process toward new individuation,” which is in the process. All of them are in relational. Thus, the individual cannot be separable nor the standing point. That is around where a novelty “emerges from the middling of individuation.”¹⁸⁹ The preindividual can never be felt separately out from the process of individuation. Again, it is all relational. In this sense, “I” is co-composed of the more-than. The schizoid this and that. This collective body can be felt of a transindividual at a quality of experience.

Arriving on a landing site that is the foreign time-space, composed in both perpetual-ephemeral horizon, one’s vulnerability and anxiety are expressed with passing through a tongue of the home and homeless body. In this liminal and muttering condition, the boundless potentiality in this twofold body brings forth an intrinsic

¹⁸⁷ Manning, Erin. *The Minor Gesture*. p. 173

¹⁸⁸ Simondon, Gilbert. (1893). Quoted in Grosz, Elizabeth. (2017). *The Incorporeal: Ontology, Ethics, and the Limits of Materialism*. Columbia University Press.

¹⁸⁹ Manning, Erin. *The Minor Gesture*. op.cit. p.53

force to reinvent a singular yet multiple platform as a genuine language. It surges forth *through* and *with* the rhizomatous everydayness.

The East-West collective embodies similar and relational materialities shared between the East and the West. A feeling-thinking-living experience is gathered and expressed through an aesthetic apparatus in research-creation that intersects with the East-West horizon, conceived as a taking-form aesthetics. It evokes the child humming a song to return home. It resonates with the unceasing inter-relational and inter-weaving of the parable of the *penumbra-shadow*. It is the nomadic narrativity of *Language III*, which calls for Klee's line. The sober yet drunken line triggers an arbitrary flight that orbits without any-space-time-whatever. The twofold, double-bind, therefore, is where the always-collective body shares experiences of crystallization. It is *becomings* within *becoming*. Such a horizon expands into a thousand plateaus and folds together time-space, inviting I and *I* coincidentally to reinvent the geography of the familiar anew, in a flux of undulations. The East-West Collective speculates continuously on the affective geo-ontology of the Self, spanning Western and Eastern sensibilities and histories, emerging out of the research-creation artist group. The collective is designed to enact the forming yet formless explorations and practices of collective movement, particularly the charting of new time-space that is *elsewhere*, through the abrupt, fugitive and migratory global everydayness within the ever-changing *décalage* between East and West as the twofold body of East-West.

CONCLUSION

TRANSVERSAL LIMINALITY AND LIQUIDITY OF HORIZON AESTHETICS:

This research-creation project, entitled “Horizon Aesthetics: Affect, Foreignness, East-West Movement in the Cinema of Hong Sangsoo in *In Another Country*,” is naturally born out with my living environment which has been and continues to become a perpetually foreign land to me. Habitually, I find myself in a flight between Montreal and Seoul, and vise-versa in return. This long flight hovering the horizon between Seoul to Montreal, or between East and West, I am with myself in a refrained space, limited yet released from all kinds of mundane obligations. There is no dichotomic notions in geography, rather the orientation or the perspective is and can be always altered depending on where I land and at what immediacy I find myself. In other words, the orientation of my landing site is indeed an interval point in-between the same horizon, with Montreal as one of the intervals as well as Seoul in the horizon between them. This perspective influences or determines a geographical orientation to see and encounter the world at a spatiotemporal environment of an immediacy that I am in contact with. It is a fluid and liminal geography, a novelty of everydayness. From and with my self-reflexively awakened experience, this research on horizon aesthetics stands at a threshold between the East and the West and dismisses normative historical and geographical notions. Taking the form of a treatise that composes two axes, a theoretical examination through the reading of the contemporary geo-ontological and processual philosophy in the works of Gilles Deleuze and Felix Guattari, Brian Massumi and Erin Manning mainly, stands in parallel with Chuang-tzu, the Chinese thinker who is known to have lived around the 3rd and 4th century BC, embodying a fluid and liminal perspective on materiality. To search this novelty, this research-creation opts for a form of an aesthetic treatise.

The modality is born out in the familiar expression, yet it diverges and shapes itself outside its tradition, the known and prevailing normativity or familiarity, which could be the language and expressions that are framed in our customs, nature and culture. In this apparatus, the thesis or treatise title emerged around a self-reflexivity, geontology, aesthetics and film-philosophy.

I have sought to examine a new language and perspective that is expressed in passing through the everyday lived experience. A fragmentation of the forgotten and neglected time-space, expressions through the geographical hint or incipience of the dichotomic notion of East-West, resides in our familiar body, culture and nature, posited like “an elephant in the room” amidst our rigid perspectives. To release this and invoke a new perspective through an aesthetic approach, I gathered a minor gesture of flimsiness, twilight in the kindred concepts and thoughts that shelter and hover in-between the horizon of East-West. This new, yet merely reverberating expression to feel a becoming-language of past-today and tomorrow, awakens an affect of foreignness beyond geographical distances or gaps, situated with no borders in the middle. This type of expression or language can be felt in its emergence and reverberations through artistic gestures and acts, in all means of the practice of art as “lived experience.” Furthermore, as a mode of enunciation to see, feel and understand, and finally to allow one’s expression of an unfamiliar and thus unknown language to be found and activated in singularity, the Horizon Aesthetics might be thought as a mode of collective expression that transverses current discursive norms, in awareness of co-composing separate parts of being in the world. Regarding the sense of any space and time that is built in twofold or doubleness, I return to the notions of “thought and body, abstract and concrete, local and global, individual and collective” from *The Technologies of Lived Abstraction book series*, edited by Erin Manning and Brian Massumi.¹⁹⁰ Such an aesthetic is built anew, as of yet still barely reverberating

¹⁹⁰ See Chapters 3 and 4. Throughout this treatise, this concept is streamed and resonated.

expression of a becoming-language as the co-composed past-now-nowness. This newness as *the-foreign* can be felt passing through our everyday as “lived experiences.” The visible yet ungraspable experience can be felt and expressed as the lived abstraction of twofold or the more-than body: *threshold* or *the in-between*.

The space of the in-between is the locus for social, cultural, and natural transformations: it is not simply a convenient space for movements and realignments but in fact is the only place – the place around identities, between identities – where becoming, openness to futurity, outstrips the conservational impetus to retain cohesion and unity.¹⁹¹

Grosz characterizes “the in-between” as the visible yet ungraspable time and space. It is “around identities, between identities” that resonates the horizon aesthetics of the East-West body, one that is “not simply a convenient space for movements” but re-stabilizes or re-organizes itself as “the only place” – an “openness” for people yet to come. It is the place or perception where the liminal and liquid form/formlessness of horizon aesthetics emerges for a new expression that has been neglected and forgotten. The investigation and contemplation of the inter-relationship between the East and the West is evoked through the threshold or the in-between of gaps and distances which summons a new expression and language to be an impetus for emergent thought. This unceasing inter-relational gap and distance, evoking a new expression and language, is sought through Deleuze and Guattari, *Penumbra* of Chuang-tzu, where a locus can’t be found: no originating point or arrival ending. Rather, it can be felt as “the place *around* identities, between identities.” In this sense, horizon aesthetics can be described as a becoming-aesthetics, understood through the shared thought on new materiality of the twofold perception of the East-West. It is a materiality embedded within a speculated movement of an imperceptible gap-lapse-

¹⁹¹ Grosz, E. (2001). *Architecture from the outside: Essays on Virtual and Real Space*. Cambridge, MA: MIT Press, p.92.

delay-distance that inhabits a flickering time-space, also known as “the missing half-second.” A molecular event or a change is felt occurring between one body and another in movement, and that is only visible at the vanishing point. The natural and alchemic adage – the horizon is everywhere and nowhere – illuminates a *dis-ease* of the dichotomous notions that are still confined in post-colonial cultural influences, habits and oppression.

To reify *Horizon Aesthetics*, the South Korean film *In Another Country* in the cinema of Hong Sangsoo is examined. The film is comprised of three love affairs of three different women, all named Anne, and played by Isabelle Huppert. Through Anne’s repetitive wandering in a small seaside town, the question of identity and geographic orientation is suspended “in another-foreign country,” inter-weaving an immanent and affective materiality of her being-in-the-world, as it emerges from the background, and rises into the foreground of the film. Hong’s liminal and liquid narrative gently hovers over a vanishing line that is everywhere yet always relatively changing to (no)one’s subjectivity in the world. Such an aesthetics, this thesis advocates, evokes an “ungraspable home,” an attribute of the nomadic, which unfolds in a series of variant “becomings.” As part of the creation for this treatise, my experience of everydayness has become fragmental: each art piece encounters, weaves, (un)folds and recurs through the other in a rhythmic flow, which I explore on an affective register of time-space. The pieces have been transformed into an interactive art installation entitled *The Body That Hums, Ungnyeo’s Cave* (2018) and *More (T)here* (2014). The projects resonate with a qualitative autopoietic and post-structural approach, embedded within the transversal horizon of intercultural and transhistorical exchange. Sprouting up from the geo-philosophy of Deleuze, Manning, Massumi, and Chuang-tzu, this research-creation treatise contemplates the changing and nomadic materiality of time and space, without reducing their radical singularity.

Massumi denotes such singularity as the lived abstractness of life, a life itself as “a dynamic, a vitality affect.”¹⁹² Thus, this treatise perceives life as a neo-geography, a new landing-site of the everyday at immediacy. Life in this sense is a trajectory of perpetual movement of the organic body, coming into contact with and affecting another body: composing incessant movements within a larger movement of the cosmos. Life as a twofold home, far from the first home, fugitively slippery and always yet to come.

While I was engaged in this research-creation, it became apparent that the understanding and notion of the East in the West remains moored to the postcolonial shadow. Because of the dichotomy between Eastern and Western paradigms and the canonization of the West, Eastern modes of thinking are still very much excluded from all the normative forms of literature, philosophy, and arts and culture at large. I sense that the Eastern expression and language is perceived and treated as something that is lacking, as a symptom of blemish or deficiency within academia and normative culture and nature, as a misunderstood paradigm which is undeniably under the shadow of being operated in neo-liberal and postcolonial ideologies and power hegemony. For a long time, Eastern expression, thought and language, therefore, has been perceived as useless within this moored, striate and static body of Western “progress,” a victim of the sovereignty of capitalistic power in the world, with little exception in scholarship.

The Kantian Anthropocene dogma has threatened not only the human, but all of nature, resulting in climate change, environmental crisis, vast numbers of refugees, and ongoing wars around the world, a dis-ease of the dis-ease. The dominant ideological power becomes a weapon. It remains, however, inadequate as a mode of perception and lived-experience. This fixed perspective or perception within

¹⁹² Stern, Daniel. (2010). *Forms of vitality*. Oxford, England: Oxford University Press.

postcolonial cultural and political power can be disrupted simply by the lived experience of life as a perpetual incipience with no finality. This constantly emerging language subsumes the ungraspable and is always felt anew, like a pattern emerging in the difference of repeating our everyday. The expressive aesthetic language evokes thresholds at leaking thresholds, suspending and escaping individual origin, mother tongue, and identity. Deleuze calls the entirety of this kind of ungraspable expression Language III and he calls the threshold the line of flight.

Horizon Aesthetics resonates the liquid and liminal materiality in arts and life as “Language III,” in light of Chuang-tzu, Deleuze and Guattari, and Manning and Massumi, and their cohesively shared world view of “inter-relationality.” In these threads, thinking through the key concepts of affect, foreignness, and East-West movement, the quality of twofold home, threshold, schizoid East-West body, differences of repetition, nomadic narrativity, and *Language III* are all examined in their liminal and liquid expressions, embodying within the cinema of Hong Sangsoo and my art projects as exemplary cases of time-space potentiality. All cases are summoned as fragmentations of the lived experiences of the everyday, of “the in-between,” as thresholds of an opening entrance to wander on a thousand plateaus to search for a new body that composes itself as always *More (T)here*. This treatise hinges on the East-West readings of geo-philosophy (Chuang-tzu Deleuze, Guattari, Manning, Massumi,), thinking through their shared thoughts on a continuous change occurring through movement converging, without reducing the human subject’s radical singularity. Based on a qualitative self-reflexivity (autopoietic), geo-philosophy and film-philosophy, my two artworks *The Body That Hums: Ungnyeo’s Cave* and *More T(Here)* are analyzed as part of this research-creation treatise, as my way of passing through a lived-experience, for me a living-foreign with a tongue of the everyday forever steeped in the register of affect – my desire to speak the polarized languages in one language, the twofold.

It is my hope that this treatise can be exemplary in building “the more-than” avenues in academic speculation and writing with a fluid and liminal perspective. Methodologically, the treatise hovers outside of historical, ethnographic and ethnological speculations, although it can be seen as permeated by them, enacting an ecosophical approach (beyond the framed and accustomed thought of “cosmos,” another word with no boundaries). This treatise challenges and remains in constant development, a lifelong journey in love and care for one another, the more-than.

GLOSSARY

Affect conceives an invisible force that evokes internal-tension in movement between one and another. This intensity activates different modes of inventions or expressions. It is felt as a simultaneity of active and passive autonomy, thus, relational in the given environment at an immediacy. Brian Massumi affirms *affect* evokes a change in everywhere and everything in the cosmos articulating it influenced from precursors of Deleuze and Spinoza. The liminality of affect is inter-relations to one another at threshold.

East-West delineates the twofold body in movement, which rejects the traditional dichotomic, post-colonial perspective of the East and/or the West. The twofold body of *East-West* conceives difference and singularity, felt as a variant rhythm through an existing geographical gap, distance, or *décalage*. The rhythmical relations of the twofold East-West are expressed through topological horizon aesthetic language, the best. The liminal and fluid body of East-West relation is chosen to examine the liminal and fluid perspective as an exemplary materiality in movement. The East-West paradigm is a singular body that (in)folds a variant sonority, (in)visibility and (non)tactility which possesses the possibility to reinvent anew.

Horizon Aesthetics conceives of hovering over a vanishing point in-between East and West, giving precedence to an awakening of various expressions in different geographical space and time. It is neither the East nor the West. Rather it is the twofold body of East-West. The perspective or position can be merely conceived as a move from the two normative origins. It suggests a break away from predetermined norms, signs and designation. The in-betweenness on a trajectory sweeps away the polarity of two fixed points on the trajectory. Rather, the speculative quality of liminality embraces a multiplicity and trans-diversity in action, which invents the story of a new time-space for the birth of a new nomad.

Language III is a living-form of expression in the body, conceived in nature and culture passing through organic materials. It subtracts, appends, excludes and recomposes outside normalized habits and expressions through rhizomatous cuts happening at thresholds. Deleuze asserts “This is *Language III*, which is no longer a language of names or voices but a language of images, resounding and colouring image (ECC: 159),” that he sees an image that “frees itself from its object in order to become a process itself, that is, an event as a ‘possible’ that no longer even needs to be realized in a body or an object, somewhat like the smile without a cat in Lewis Carroll.” He coins the form and formless language as a process in image: “not as an object but a ‘process.’” The characteristic and invention of *Language III* is examined through the aesthetic investigation in the cinema of Hong Sangsoo.

(T)here is enveloped inseparably in the two-fold of the body that is at the threshold of the past-present-futurity. It is conceived in and through an arbitrary transversality, that folds instability and permeability together. (T)here is characterized by desires that appear and dissolve at the vanishing point on the horizon, traveling at any-space and time-whatever. It is folded between “here” and “there,” hovering over the feeling of passing-into, an “in-between-ness” in movement.

Gilles Deleuze and Félix Guattari: their seminal book, *A Thousand Plateaus*, and Deleuze’s Cinema I and II are primal textbooks for this research-creation. Specific Deleuzo-Guattarian concepts such as haecceity and the nomad are applied and examined. This arises through a speculative framework of geo-ontology and ethnology with the empirical and processual base in the reading of both philosophers, along with F. Nietzsche, and Spinoza.

Erin Manning is a process philosopher, artist and author. She explores the intersections between art practice and philosophy. Her concepts of minor gestures, always more than one, and neurodiversity are more than is pondered and applied in this treatise. Manning is also the founder of SenseLab (www.senselab.ca), a laboratory that explores the intersections between art practice and philosophy through the simultaneity of feeling-thinking-making mode.

Brian Massumi is a philosopher and author of various books on affect theory, art and media, and politics. Massumi's concept of affect, semblance and event have influenced this treatise in relation to Deleuze and Guattari's concepts through his seminal books: *Parables for the Virtual: Movement, Affect, Sensation* (2002), *Semblance and Event: Activist Philosophy and the Occurrent Arts* (2014).

Hong Sangsoo is a Korean cinema auteur whose work has led to a new expression and form in cinematic language. Since his debut film *The Day A Pig Fell into the Well* (1996) and his latest film, *Hotel By The River* (2018), Hong has made 23 features and two short films as of 2019. His singular cinema is characterized by a diagrammatic mode of screenplay, a minimal location, a few key characters, daily writing on location, immediate insertions and incorporations of organic environment on location, and microcosmic production. An apparatus of film philosophy, the liminal and liquid narrativity in the cinema of Hong Sangsoo is examined through Chuang-tzu's parable, and the concepts of Deleuze and Guattari: threshold, insertion, twofold, singularity and multiplicity.

In Another Country is Hong Sangsoo's twelfth feature film (2012). It is about the love affairs of three different women, all named Anne (Isabelle Huppert) who is visiting Korea while being not-Korean. All the characters are temporary visitors and the dialogue is in English, which is no one's mother tongue. Locations are confined and the story features repetitive wandering. Identity and geographic orientation are withheld through the setting of *foreignness*, which emerges from the background and rises into the foreground of an organic narrative. All the while, the horizon hovers, everywhere yet nowhere, always elusive, resonating an intercultural and transhistorical exchange of a transversality. Hong's liminal and liquid narrative affects a rhizomatous sense of nomadic expressions, conceiving an immanent and affective materiality of being in the world. The story thus unfolds incessantly as a series of variant "becomings."

APPENDIX 1.

Ungnyeo's A-Z/Canada Directory: for *The Body That Hums*, *Ungnyeo's Cave*, I made a tool box with our team to guide the public's participation on the location in alphabetical order.

A is Animation. Go into **Ungnyeo's Cave!**

B is Breast. It is a magic box. Find all kinds of materials to revive Ungnyeo. You can even find some snacks in her body!

C is Cave. Cinema is playing in Ungnyeo's cave/body.

D is Do It Yourself. Find all kinds of materials in Ungnyeo's body and the land around her. Make. Use your creativity and express yourself in your own way to create and reshape Ungnyeo.

E is experience. In the making and gathering in Ungnyeo's land, you may find your own language and unique expression.

F is flower. Ungnyeo likes flowers. Where are the flowers?

G is Guide. If you have any questions, please don't hesitate to ask us, you are our neighbours. Everyone helps one another in Ungnyeo's land.

H is History. An unfinished book is placed on an empty chair. The book begins with the story of women in Korea. It also becomes the collective voice of women, known and unknown, which expands to be personalized with your contributions. Feel free to compose, write and leave your thoughts, comments, poem, or stories in the book.

I is Imagine Land. Ungnyeo's Cave is happy to land temporarily on the Imagined Land on Monkland Ave., NDG, Montreal. What and how is your imagined land?

J is Joy. Tra-la-la~~Joy is what "Ungnyeo's Cave, the body that hums" is all about!

K is Kid-friendly. All ages and genders are welcome. All activities are kid-friendly. However, we would appreciate cooperation in caring and attentive love

of children. There are items that might be dangerous for kids: sewing machines, needles, and scissors. Parental guidance is necessary.

L is Love. Experience again Mother Nature's, unceasing, perpetual and unconditional love for all.

M is Materials. All materials are at your disposal! Find materials in Ungnyeo's body and land. Make something you like by gluing, stitching, stapling, clipping, patching... unlimited activities. Just imagine and be creative!

N is Name. What is your name? Ungnyeo wants to know and remember you. Leave your name on the front and back cover pages in the book of everyone's story. Your name is part of our collective art book that will be added to our continuing history.

O is Object. All objects and recycled materials of our daily life are part of and revived in Ungnyeo's body and land. The recycling and reshaping of Ungnyeo's body resonates with our own and Mother Nature's continuous change and adaptation.

P is Paw. Her paws are for holding you in her loving embrace to rest and be safe. Sit on the cushions.

Q is Quilt, and Quebec, which is also a Quilt. Ungnyeo loves sewing, especially the experience of spending time when sewing together, Ungnyeo also likes it when people sew together around her. Quilting and quilts become her skin. You are invited to sew pieces of sewing fabric or any material to decorate and make her skin and body. Make this your artwork!

R is Rest. Tired? Escape the sunlight, wind, rain and hail. Go into the cave and rest.

S is Story. Ungnyeo is a collection of stories of the everyday that are told and retold. She ravel and unravels a thousand threads, weaving and unweaving one with another. She waits for yours to arrive.

T is Threshold. An empty chair invites you to sit and open a book to read. The book is unfinished. The story is about women in the past, the present and the future. It is also a threshold in-between one thought and a new one. At the threshold, ungraspable feelings and thoughts are dancing and weaving throughout this book.

U is Ungnyeo. The female bear is a mythical figure from Korean folk culture who desired to be a human. To do so, God told her to stay in a cave while eating only garlic and herbs and drinking water. She became a human, the predecessor of humanity! The power of this fable is tied to the absence of violence or conflict. To become someone or something, one must give oneself up and wait, enduring a transformation which turns out to never be complete.

V is Value. Ungnyeo signals us to revisit our values, the real meaning that might be forgotten and missing in our time.

W is Water. The body is made of water: the brain and heart are composed of 73% water, the lungs are about 83% water. The skin contains 64% water, muscles and kidneys are 79%, the bones are watery: 31%. Ungnyeo lived and transformed herself into a human in the cave. One of the requirements was water, the essence of life. Feel free to drink a scoop of fresh water from the Korean-style earthenware crock. Please, keep the water clean and care for others.

X is X. Please be gentle. Ungnyeo is life in that she feels, thinks and responds by sound, wind, sunlight and through your creative interaction with her. Please give her care, express and interact with her gently.

Y is You. Snacks and juices are everywhere on her land, a treasure for you to find!

Z is Zig Zag. Well, we return to A. This is the story of A-Z, which is like a Möbius strip that has no ending therefore no beginning.

Please put this handout back into a recycle bin. New voyagers to this land will reuse it. Thank you.

APPENDIX 2.

More (T)here

Performative Multimedia Art Installation took place on October 30 at Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts.

INVITATION

Plus qu'ici - MORE THAN HERE de Mi-Jeong Lee
30 Oct. de 11am à midi au Musée des beaux-arts de Montréal
1379 Sherbrooke O, Montréal, QC H3G 1K3

Mi-Jeong Lee vous invite à la présentation de son projet de recherche-crédation intitulé : « Plus qu'ici – More (T)here », au Musée des beaux-arts de Montréal. Cette installation multimédia a été réalisé en collaboration avec plusieurs artistes issus de différentes disciplines: vidéo, photographie, peinture, musique, design, graphique, performance ainsi que des participants du public.

Plus d'information: <http://cineasie.ca/category/practitioners-lab>
(the current working site: <https://mijeonglees.art>) Contact: mijeongs@gmail.com

CREDITS: PARTICIPATORY THEATRE

MORE (T)HERE: Midnight to 4AM

Plus la-ici MORE (T)HERE de Mi-Jeong Lee

Direction, conceptualization and choreography: Mi-Jeong Lee
Director of Photography: Ariel Poupart
Editing and Animation: Laurine Jousserand

Artist in collaborations:
Yong Dai Choi, Painter "La Fôret (Black and White)"

Production Design: Mi-Jeong Lee
Voice Acting: Laurine Jousserand, Mi-Jeong Lee
Content Editing: Nina Patterson, Jacques Desbiens
Improvised Live Sound Design: John Jacob Courtney

Sound Recording and effects: Louis Aka-Trudel
Props: Seung Yeon Hamm

Incorporated materials and collaborated artists:

Photos of 'Sunrise and Sunset: 정지윤

Book of *Always More Than One: Individuation's Dance*: Erin Manning

Personal Photos: Yong Dai Choi, Erin Manning, Pierre Jutras, Claude-Yves Charron,
Young-Rae Yang, Byung-Ryul Lee

Performance:

Seung-Yeon Hamm

Kidlat Tahimik

Nina Patterson

Geun Lee

Erin Manning

Françoise Jean

Thanks:

Sam Well III, Hyun Kim, Joanne Lalonde, Paul Landon, Service de l'audio-visuel de
l'UQAM, AmérAsia Montreal Asian Film Festival, SenseLab

Production: Leega Film@2014

APPENDIX 3.

Epilogue: Insertion *In Another Country*

1. French actress, Isabelle Huppert, performed as the main character of Anne(s) in *In Another Country* (2012). Back then, the news that the renowned French actress would appear in a Korean director's low budget film was sensational and caught the attention of the world cinema industry. Hong and Huppert had their first face-to-face meeting by chance at the Cinémathèque française in March 2011. She learned about the idea of this film from director Hong and she decided to accept with almost no guarantee. Given no screenplay, she arrived alone several months later in the summer season at the Seoul airport, then went directly to the shooting location of Mohang in the southern part of Korea. All she knew was that she would perform the role of three people. Huppert wore her own regular clothes and little make-up. She acted like herself in the film, with all the Korean actors. In this environment, her mother tongue of French is useless to everyone but herself. Even though hers was the principal role in the film, Anne(s) is more like an incipient to usher or open a visible yet ungraspable diagrammatic idea of the film to weave or invent a cinematic story with other characters at the given environment; fabulating a *becoming-narrative*. Huppert enjoyed working with Hong and the Korean actors so much that she rejoined Hong seven years later to play a supporting role in *Claire's Camera* (2018). It was Hong's 22nd film and was featured at Cannes that year.
2. As is widely known, the director Hong writes his scripts each day on the shooting location. The director opens himself up to feel the power of affect that mobilizes an autonomy of intensity. Yu Jun-sang who plays the lifeguard,

mentioned in some interviews that he brought his personal camping tent, a flashlight and his own guitar to the shooting location, just by chance. These then played an important role in the film. The innate power of materiality is shifted through the microcosmic conditions assembled through everyday peripherals, which permeates Hong's filmmaking, inventing experience always-anew.

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